

the INLAND PRINTER

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VOLUME 35

APRIL 1905
PRICE 30 CENTS

NUMBER 1

Henry Lindenmeyr & Sons

We carry the largest and best assortment of

BOOK PAPERS

of every description and are able to make
PROMPT SHIPMENTS FROM STOCK

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32 to 36 Bleecker Street
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GRAMERCY PRINTING PAPER

25 x 38-70. Cream Tint-Smooth Finish

For High-class Book and Catalogue Work

Special sizes and weights imported to order in not
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8 Cents per Lb. Case Lots. 9 Cents per Lb. Ream Lots

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167 Adams Street, Chicago

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C. B. PRESCOTT, Treas.
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Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing,
Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1905"
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One-half Regular List

"Valley Library Linen"
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1905"
A Strictly No. 1 Ledger

"Commercial Linen Ledger" } Lead all the
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"French Linen," wove and laid
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The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
The best low-priced Linen and Bond made

"Old Valley Mills 1905" Extra-superfine

"Valley Paper Co. Superfine"
As good as the best

"Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repousse

Made in three styles, in twenty-four colors, in 21 x 33,
60 and 80 lb. These papers are made only by ourselves
and show very attractive two-color effects, making them
unique for Advertising, Announcements, Booklet Covers,
Fancy Stationery and similar uses : : : : : :

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS
In fifteen colors, 21 x 33, 60 and 80 lb.

ONION SKIN BOND
In Folio, Royal and Double Cap

HALF-TONE WRITING
In 17 x 22, 19 x 24 and 17 x 28

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TURNERS FALLS - MASSACHUSETTS

SNOW FLAKE ENAMEL



YOUR
CATALOG

YOUR CATALOGUE OR BOOKLET PRINTED ON Snow Flake Enamel book paper will always be accorded a prominent place in the public eye—The purity and dignity of this paper goes far toward creating a receptive mood for your proposition and a confidence in your product—Its great merit is nowhere equaled at its exceptionably reasonable price.

This issue of the Inland Printer is printed on Snow Flake Enamel.

J.W. BUTLER PAPER CO... CHICAGO

Simplex A Stand-Patter

One-Man

Type Setter

"The proof of the pud.
is in chewing the cud."

Mr. H. L. Rann, Manchester, Iowa, after *six years'* use of the Simplex, expresses his firm and final opinion as follows:

"We stand pat on our original proposition that the Simplex is the only practical and economical compositor for the weekly paper, regardless of first cost." * * * "The man who waits for a composing machine to do any better than that, will chase himself into the grave without finding it. That's a cinch!"

Let us tell you all about the simplest and most economical machine, the greatest money-maker and money-saver. Our terms bring it within your reach.

200 Monroe Street, Chicago
410 Sansome Street, San Francisco

The Unitype Company
148-156 Sands Street, Brooklyn, New York

Are you acquainted with what is known among progressive printers as the Hampshire Co-operative Service? It is simply in keeping with our long-established policy of working with and supplementing the efforts of the printing craft in raising the standard of printing—as far as high-grade business stationery is concerned. It doesn't interest some printers; it does interest many more. Let us present our proposition. If our plan can not be profitably utilized by you, we will tell you frankly; if it can be, it may prove to our mutual advantage.

Write us.

Hampshire Paper Company

South Hadley Falls, Mass.

The only paper makers in the world making Bond Papers exclusively.



The Ault & Wiborg Co.

MAKERS OF

LETTERPRESS, STEELPLATE

COPPERPLATE AND
LITHOGRAPHIC



INKS

DRY COLORS, VARNISHES
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SUPPLIES AND BRONZES

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Brown & Carver Cutters



These Cutters represent the gradual development resulting from a constant effort to improve. An experience of thirty-four years in building nothing but Cutters is at your service for the asking.

The BROWN & CARVER and OSWEGO Cutting Machines are made in sixty sizes and styles, everything from little 200-lb. Bench Cutters up to 7-ton Automatic Clamp Cutters, each the best of its type, each the best producible, and all generally in stock for instant shipment.

Ask for detailed description of a Cutter exactly adapted to YOUR needs.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., PROPRIETOR,

Main Office and Works—OSWEGO, N. Y.

CHICAGO OFFICE—277 Dearborn Street
J. M. IVES, Manager

A Tip to Mr. Pressman

NILES, OHIO, March 15, 1905.

Mr. Peter Pressman, New York City:

DEAR SIR,—We learn that you are anxious to better your condition, both in the way of getting higher wages and more consideration from your employer.

It has doubtless occurred to you already that your employer can not give more pay for less work than you produce at present. You know already that to go back to the hand press would be to go back to One Dollar and Twenty-five Cents per day—the old hand press wage.

Being an intelligent man, you know also that what your employer can do for you on the basis of the output which you produce at present is very closely affected by what other employers have to pay for the same work, and that in a general way he can not pay you more for the same output of work than other employers pay their workmen. He must produce as cheaply as they do, or lose money, because he has to sell his product at a price fixed by competition.

You have already considered these things, and, as an intelligent man, you are looking about for some way in which you can help your employer to help himself, and therefore be enabled to help you. You can do this measurably by giving strict attention to your work, as his interests require it to be done. If you are the man we take you to be, you have done this already, and are now looking for something which will give you a still better reward. We think that at this point you will need to avail yourself of the brains of some one else to use in connection with your own. For this combination we suggest a Harris Automatic Press.

The more automatic the machinery becomes, the higher the skill, knowledge and responsibility required from the person who is responsible for its working, the greater its output, as compared with other machinery for the same purpose, the greater the fund it produces for the payment of the workman, as well as for the profits of the owner.

Now, while our automatic printing machines, like a hundred other automatic machines for weaving, spinning, knitting and doing a large part of the world's work, can be *tended* by little-skilled operatives, there must be always in charge of our machines a person of brains and responsibility, having some special knowledge of those machines, which his fellow workmen will not share.

This person may take responsible charge of a whole row of automatic presses as well as of one, and if his employer is an enterprising man, and if he himself is equal to his opportunity, the one Automatic Harris will grow into a line of them, and the compensation of the man in charge will increase with his responsibility. He will combine the brains in his head with the brains in the machine, and the five-fold output of the automatic will enable him to receive a reward from both.

Is not this worth while thinking about? And this too: To-morrow the slow press will be a machine of yesterday. When to-morrow comes, do you want to be a pressman of yesterday, or a pressman of the new day?

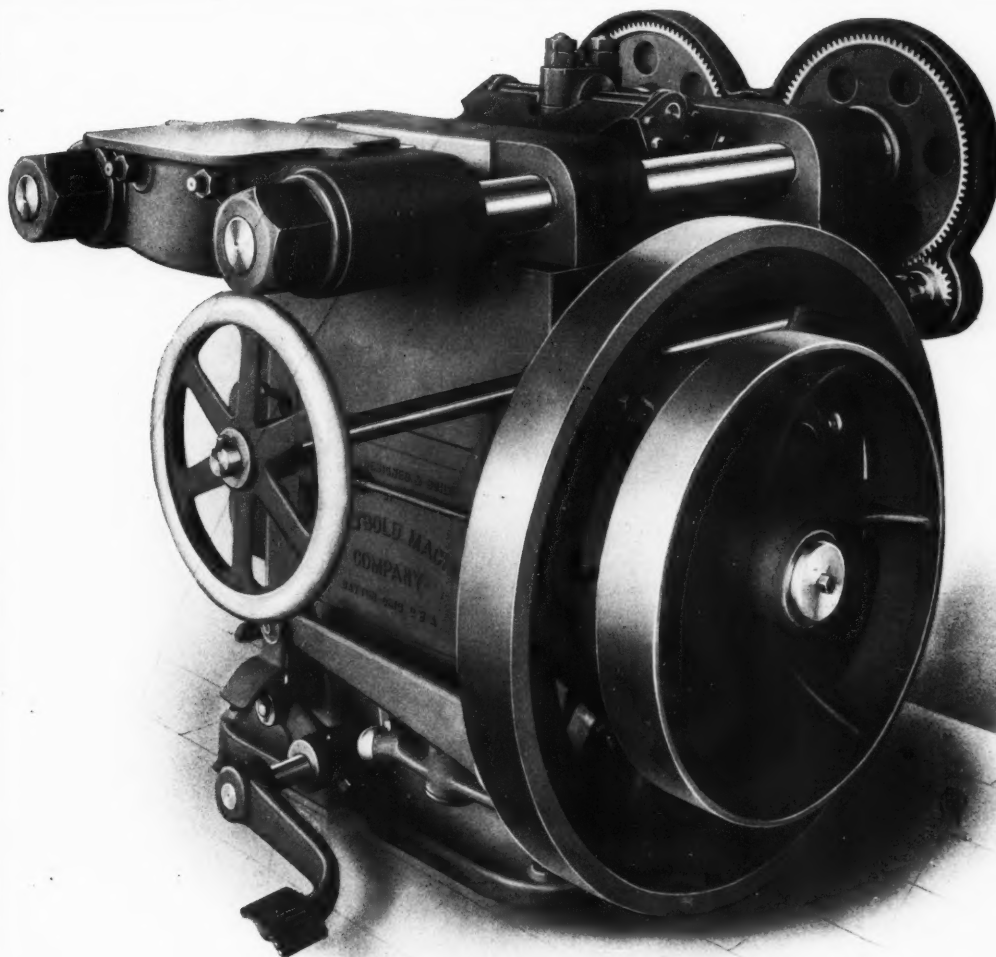
How you can become a Harris pressman is a matter largely up to you. You may attend a school of instruction; you may induce your employer to put in a Harris press for you to run (in which case we will teach you), or you may get a place where you can learn the Harris under the instruction of some one already familiar with it.

We have in mind a young man who first familiarized himself with ordinary presswork, then became an expert on the Harris, and now applies for a position as apprentice in our machine shop. What he is looking to is the superintendency of a large printing house, and we think he is qualifying himself in a way that will certainly get him the position. It is not necessary for you, Mr. Pressman, to go as far as this in order to better your condition. You can do it in the way we have suggested above.

Very truly yours,

THE HARRIS AUTOMATIC PRESS CO.

The Seybold Book Compressor



PATENTED

This machine is especially designed to compress or smash the backs of books or other folded printed matter.

Design IT IS UNIQUE and built on an entirely new principle, whereby it is impossible for the signatures to be disarranged before or while under pressure; this is the distinctive feature of this machine and the point of vital difference between it and all others in the market.

Construction IT IS CONSTRUCTED of the best available material the market affords and the castings are all made by our special annealing process. It is equipped with the Seybold Patent Safety Clutch mechanism. All gears are cut.

Safety Feature HAVING HORIZONTAL JAWS, it absolutely prevents the distressing accidents common on operating smashers of other makes.

IT WILL SURELY BE TO THE BENEFIT OF ALL BOOKBINDERS TO WRITE FOR FURTHER PARTICULARS.

New York
Chicago
London, Berlin

The Seybold Machine Company

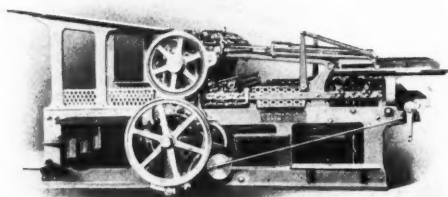
MANUFACTURERS OF THE HIGHEST GRADE OF

Main Office
and Factory:
Dayton, Ohio

Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

Southern Agents—J. H. SCHROETER & BRO., Atlanta, Ga.

THE J. L. MORRISON CO., Toronto, Can.



The CE N

The Century Press makes good a

THE CHARLES FRANCIS PRESS
NEW YORK CITY

Last month said:

“The Century is still the press of the century. We herewith enclose order for our fourteenth machine.”

THE CAMPBELL COMPANY

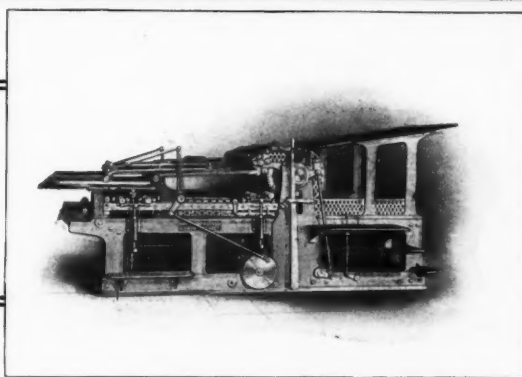
HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill.

1 Madison Ave., New York City

188 Fleet Street, London, E. C.

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d and has the Staying Power

THE AMERICAN LABEL MFG. CO.
BALTIMORE, MD.

Says:

"The last No. 0 (43x56) Century installed (our fourteenth) is incomparable, with its continuous rotary distribution, inking our heavy label forms to a nicety. The impression and register of all your machines combine to give entire satisfaction at the record speeds we make."

THE CAMPBELL COMPANY

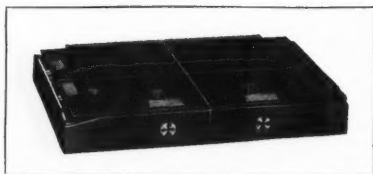
HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill.

1 Madison Ave., New York City

188 Fleet Street, London, E. C.

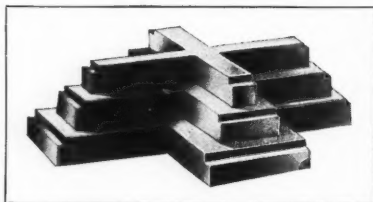
Iron Extension Blocks



Are light, strong and durable. Pages can be made up in a jiffy. Select the proper cross and place the four corner sections in position — that's all. Hooks and catches are properly distributed. Reduces time of make-ready and lengthens the life of the plate. Are cheaper in the end than wooden stereotype blocks and

A BOON TO BOOK PRINTERS

Buy a set of Extension Blocks now and add the crosses as you need them. Write for prices, etc.



We Make Bases, too!

We make the best and most complete line of Register Hooks and Bases in America. Goods and prices both right.

Ask for Booklet "Modern Methods."

H. B. ROUSE & CO.
61-63 Ward Street, CHICAGO, ILL.

JOHN HADDON & CO., London, - Sole Agents for Great Britain.

THE GRAND PRIX St. Louis Exposition
1904 awarded.
The **ONLY** and **HIGHEST** bestowed for
EXCELLENCY OF INKS

Chas. Hellmuth

MANUFACTURING AGENT FOR

KAST & EHINGER

Awarded Grand Prix and Two Gold Medals
at Paris Exposition

Printing and Lithographic **INKS**

SPECIALTIES

**FINE
HALF-TONE
BLACKS**
for Job and Maga-
zine Work

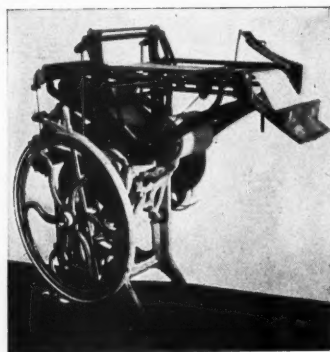
**Bi-tone Inks,
Three-Color
PROCESS
INKS**

BRILLIANT COVER INKS
in various shades and combinations

Unsurpassed Proving Blacks

OFFICES AND { 46-48 E. HOUSTON ST., NEW YORK
FACTORIES: { 357-359 S. CLARK STREET, CHICAGO

THE WILLIAMS WEB ATTACHMENT FOR PLATEN PRESSES



We did not know there were so many wide-awake printers in the country until we sprung this little money-maker on them.

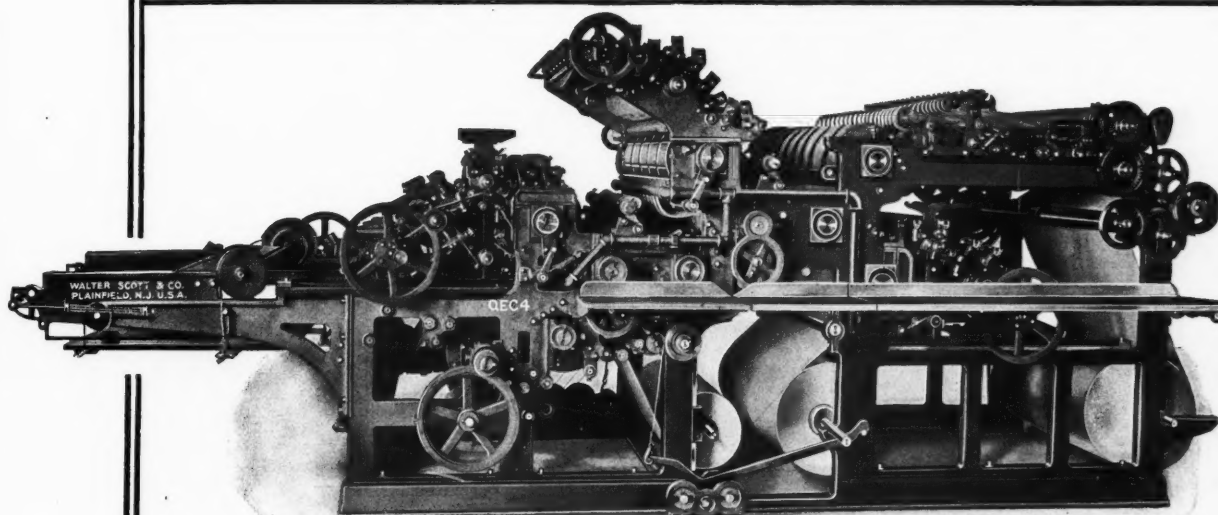
No, we have not sold Feeders to all inquirers; some of them are from Missouri, but this is where the fun comes in — so easy to make good.

ADDRESS

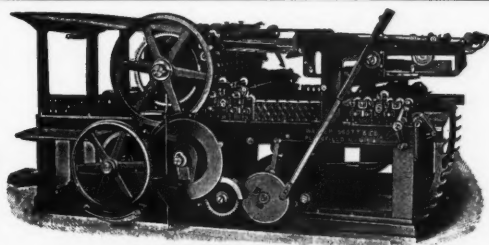
THE WILLIAMS WEB COMPANY
50 HIGH STREET . . . CLEVELAND, OHIO

The Scott All-Size Rotary

IS A
VERSATILE PRINTING MACHINE
AND IS USED IN MANY OF THE
LEADING PRINTING ESTABLISHMENTS
IN THIS COUNTRY AND CANADA



IT CUTS OFF AND PRINTS SHEETS
OF NINETY DIFFERENT LENGTHS AND ANY WIDTH DESIRED, DELIVERING THEM
FLAT ON A DELIVERY TABLE
READY FOR A PAPER CUTTER, OR FOLDING MACHINE
AT A RUNNING SPEED UP TO
SEVEN THOUSAND PER HOUR
It is worthy of your investigation



Scott Four-Roller Two-Revolution Press

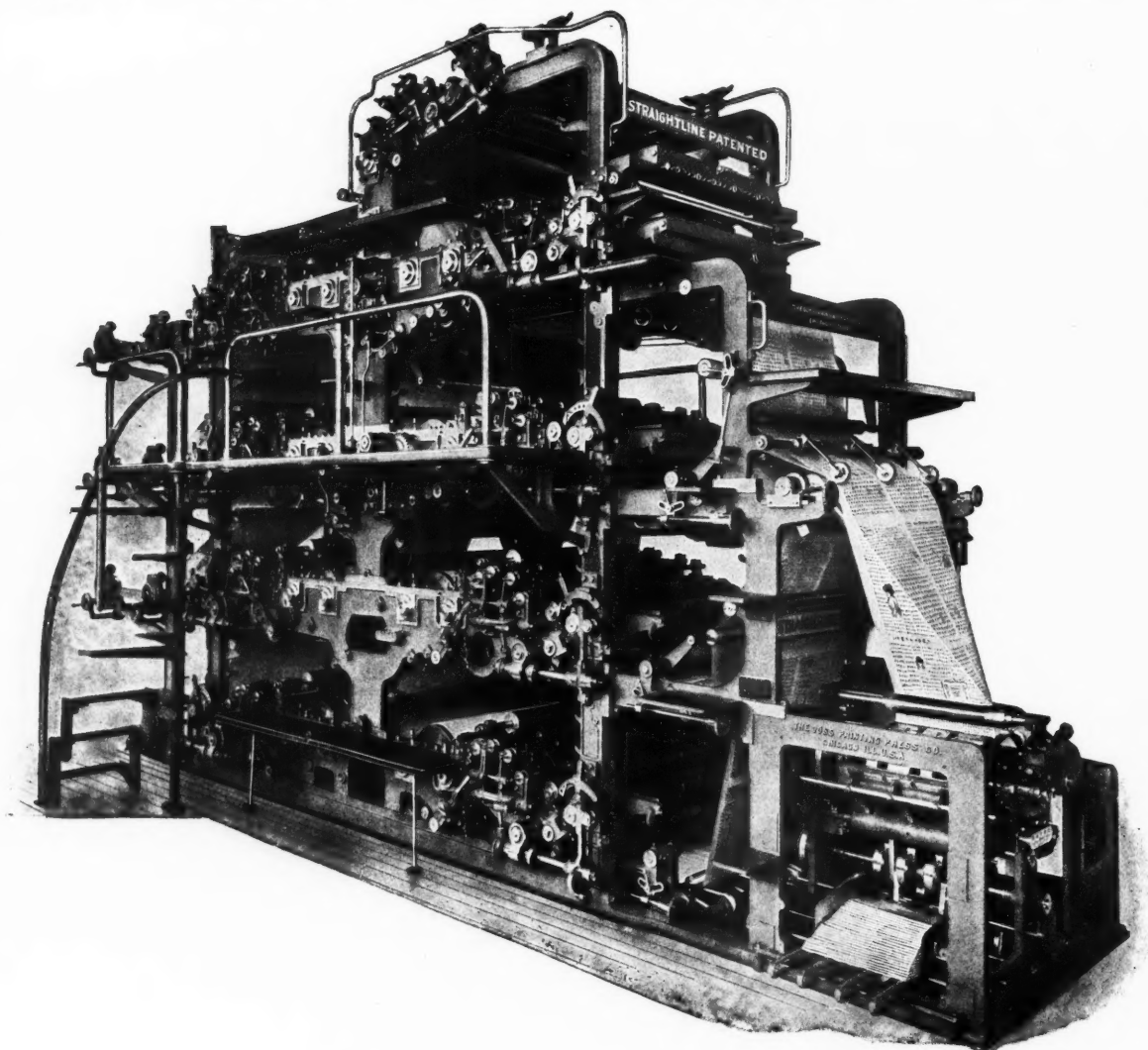
Walter Scott & Co.
Plainfield, New Jersey

NEW YORK OFFICE, 41 Park Row
CHICAGO OFFICE, 321 Dearborn Street
ST. LOUIS OFFICE, 319 N. 4th Street
BOSTON OFFICE, 7 Water Street

Cable address: WALTSCOTT, New York

SEND FOR OUR ALL-SIZE WEB CATALOGUE TO NEAREST OFFICE

The "GOSS STRAIGHTLINE" No. 37



SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotypes or stereotype plates. Has special ink distribution and oil offset devices.

CAPACITY—24,000 4, 6, 8, 10, 12, 14, 16 or
12,000 20, 24, 28, 32 page papers per hour.

One extra color can be printed on the outside pages of any product or section of collected product. Three extra colors can be printed on the outside pages of 4, 6, 8, 10, 12 page papers, and on the outside pages of each part of collected products.

Three extra colors can be printed on outside pages and one extra color on inside pages of 4, 6, 8, 12, 16 page papers.

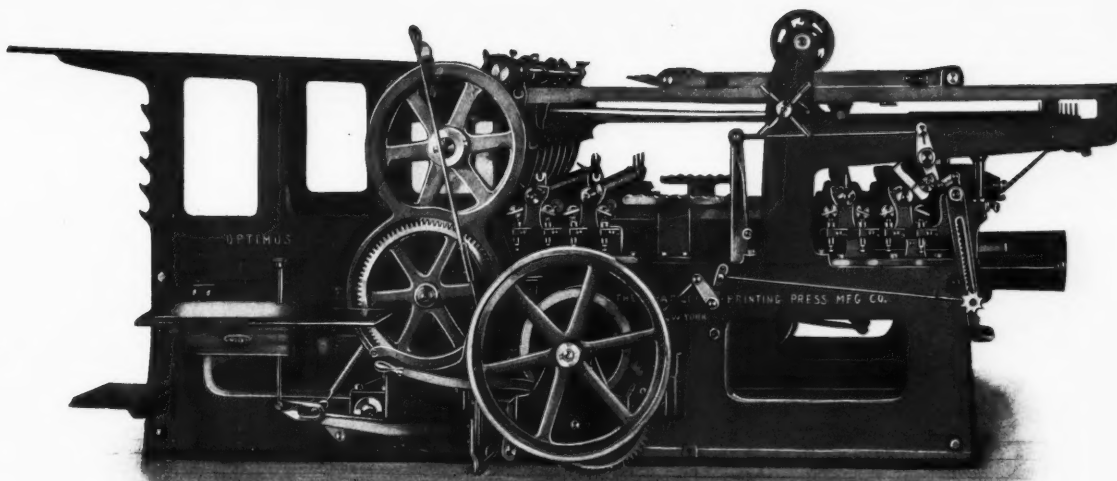
PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

NEW YORK—312 Temple Court.

CHICAGO, ILL.

LONDON—90 Fleet Street.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

BABCOCK OPTIMUS BABCOCK OPTIMUS

Your profits are what you make them. Your success is the sum of your profits.

Your plant is what you make it. Upon it depend both profits and success.

Profits are most liberal when the best is furnished. This is true of everything.

The best can be furnished only by the best.

In printing the press is the most important tool. It dominates all else. It is practically the entire plant.

The Optimus embodies strength, accuracy, speed and endurance in greatest degree.

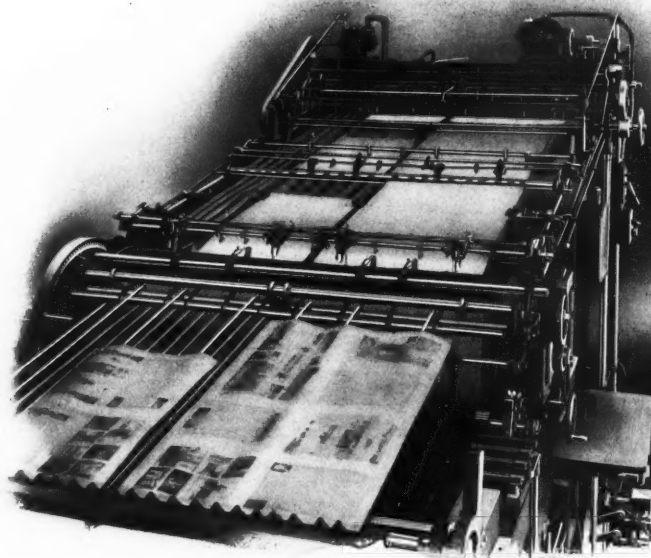
It is the Best. It produces the Best—the best high-grade work at high speed, and the best fast work of any grade.

It conserves profits. It fosters success. It gives most of a superior product. No work exists beyond its easy achievement.

BABCOCK OPTIMUS

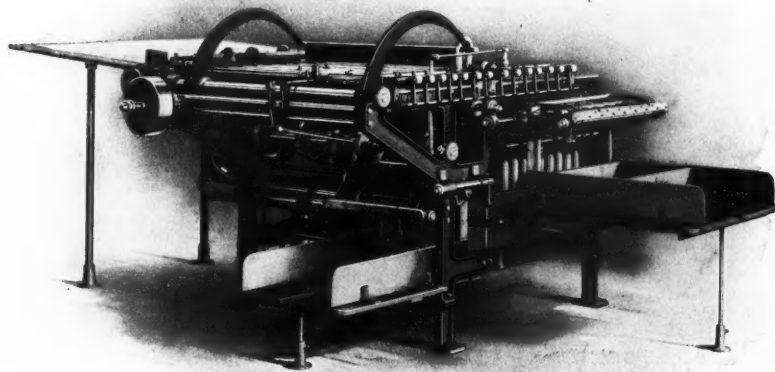
SET IN BARNHART BROS. & SPINDLER'S MISSION

Fuller Feeders *and* Folders



THE FULLER AUTOMATIC COMBINATION PRESS FEEDER

Feeds single sheets from 16 inches by 20 inches to full capacity of press. Also *two* sheets of equal or varying size as shown in above illustration.



THE FULLER COMBINATION JOBBING FOLDER

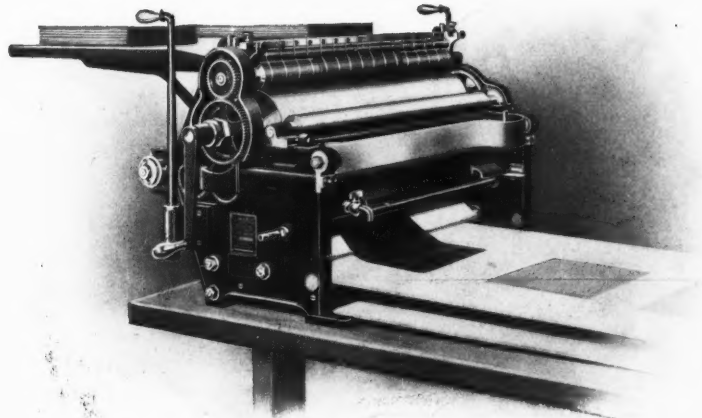
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

The Smyth Gluing Machine



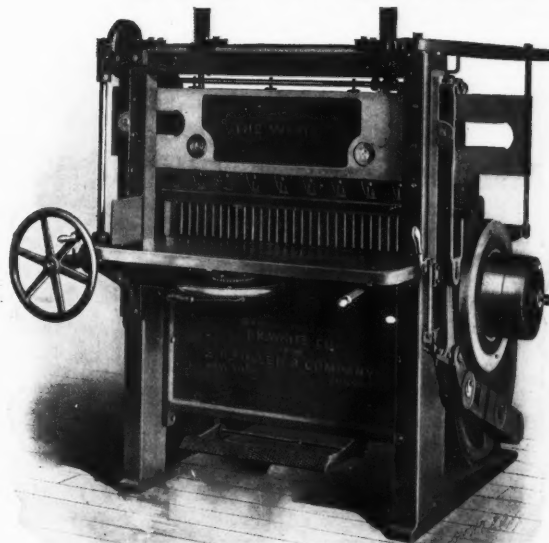
MADE BY SMYTH MFG. CO., HARTFORD, CONN.

Built on scientific and practical principles. Uses hot or cold glue, paste, dextrine or mucilage. Absolutely uniform application of any of the above materials. Automatic delivery of glued or pasted fabric, moist side up to conveyor. SIMPLE, RAPID AND EFFECTIVE.

SOLE SELLING AGENTS

CHICAGO E. C. FULLER COMPANY NEW YORK

The WHITE



Rapid

Powerful

Accurate

Automatic Clamp

Hand Clamp

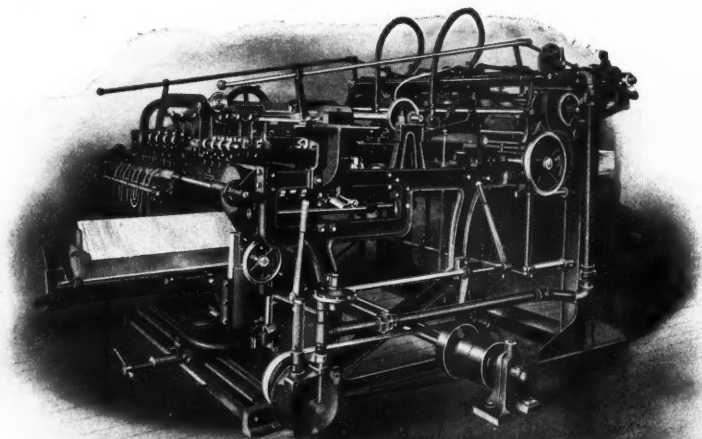
Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

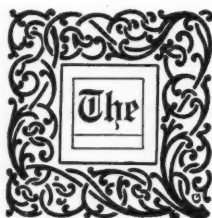
Fisher Building
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E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.



NEW DROP-ROLL JOBBER WITH AUTOMATIC FEEDER

**CHAMBERS PAPER FOLDING MACHINES**

have a successful business record of over forty years, while the King Automatic Feeder has now a proven record of two years' constant hard use under many different conditions.

¶ This new Jobber marks a distinctive advance in machines of this class. Without any additional attachments it will fold sheets of 8, 12, 16 and 32 pages of regular right-angle imposition, *and also parallel 32's, two on.*

¶ These five deliveries are all made into one V-shaped iron packing trough, which is easily and quickly moved into the required position by aid of rack and pinion. All parts belonging thereto move with the trough, and the folded sheets are delivered directly into the trough from the last pair of rollers. The machine has automatic side register of a new pattern on both sides, so that either edge of the sheet may be used for register purposes, and is provided with head perforators to prevent buckling.

¶ Graduated adjustments controlled by hand wheel and screw and a very simple open tape system.

Additional Feature—Machinery to fold parallel or "long 16's," two on, may be added.

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

THE MONOTYPE



DANIEL C. SHELLEY
Chicago Representative
334 Dearborn Street, Chicago, Ill.

T. C. SHEEHAN
Southern Representative
311 Church Street, Nashville, Tenn.

HADWEN SWAIN
MANUFACTURING CO.
Representative for Pacific Coast
San Francisco, California

THE FOLLOWING pages, which are haphazard samples taken from the regular work done on the Monotype by the Roy Press, of New York, serve a useful purpose as directing attention to one of the most admirable features of the machine.

By its aid an order for tabular matter becomes one of the most profitable that come into the Monotype printer's office. No other machine can separately justify different portions of the same line as can the Monotype. No machine can handle rule-and-figure work with any approach to the economy and facility of the Monotype.

Thanks now to the new system by which the Monotype casts figures on the regular type-founders' en bodies, so that the set is identical with that of the ordinary foundry characters, an additional advantage is added.

Taken in connection with the new attachment for casting display and job type in all sizes up to thirty-six point, the Monotype's facility in the production of all varieties of tabular matter renders it the most profitable machine the printer can employ.

WOOD & NATHAN CO., Sole Selling Agent
1 MADISON AVENUE NEW YORK

THE MONOTYPE

COMPARATIVE STATEMENT EXHIBIT OF THE LARGEST LIFE COMPANIES

The following valuable tabulation has been compiled from the annual statements of the largest life insurance companies of the United States, each having more than \$200,000,000 in force, as filed with the New York Insurance Department for the year ending December 31, 1904.

	Company of Buffalo.	Company of New York.	Company of Chicago.	Company of St. Louis.	Company of Cincinnati.	Company of Providence.	Company of Pittsburg	Company of Boston
ADMITTED ASSETS.								
Real estate.....	\$ 16,806,933	\$ 633,165	\$ 36,895,647	\$ 3,042,105	\$ 12,494,958	\$ 13,257,500	\$ 3,374,608	\$ 3,109,691
Mortgage loans.....	33,094,145	32,086,318	81,623,509	24,528,104	15,682,359	23,595,105	93,386,076	46,302,398
Bonds owned.....	55,110,424	20,017,913	171,405,245	26,917,150	37,928,168	†287,062,384	71,643,350	24,391,446
Stocks owned.....	9,160,394	6,847,013	54,264,129	524,152	4,200,400			
Collateral loans.....		1,051,395	10,805,000	2,984,720	5,665,100	550,000		1,957,450
Premium notes and loans to policyholders.....	2,642,494	3,890,906	23,544,440	7,225,858	2,427,950	39,119,093	16,869,190	13,494,902
Cash in office and bank.....	7,323,373	7,076,623	22,651,667	925,821	6,832,682	17,694,109	3,588,037	1,170,250
Deferred and unpaid premiums.....	3,240,081	674,113	7,945,525	1,797,713	2,638,561	6,832,498	2,006,090	1,188,196
Accrued interest and rents.....	710,471	818,733	3,303,619	617,522	641,776	2,469,571	2,910,082	1,621,011
Total admitted assets.....	128,094,315	73,696,179	412,438,381	68,563,145	88,511,955	390,660,260	173,777,432	93,235,347
Assets not admitted.....	275,939	55,743	1,514,640	358,233	70,261		17,091	72,496
LIABILITIES.								
Policy reserve.....	111,130,170	61,817,814		57,008,468	70,032,918	366,222,459	158,826,634	84,530,194
Special reserve.....	1,180,289	2,194,786	5,420,000	1,062,679	3,911,122			
All other liabilities.....	948,636	g 3,127,938	5,420,394	1,889,611	1,447,466	6,909,661	d 27,674,020	1,458,086
Total liabilities.....	113,259,095	67,140,538	80,494,861	59,960,758	75,191,506	343,132,120	186,500,654	85,988,280
Surplus (admitted).....	14,835,220	n 6,555,641	8,493,221	j 8,602,387	13,320,449	b 47,528,140	7,276,779	7,247,067
INCOME.								
Premiums on new policies.....	6,971,123	1,203,991	49,818,409	2,119,664	7,465,428	14,048,537	3,133,648	1,752,683
Renewal premiums.....	42,941,983	7,463,580	809,961	9,704,932	32,605,035	63,750,386	21,711,899	10,112,827
Dividends applied to purchase paid-up insurance.....		11,077		102,278	29,440	511,740	779,301	379,191
Dividends applied to pay renewal premiums.....	729,298	500,520		725,732	71,227	624,104	2,371,116	1,218,467
Surrender values applied to pay renewal premiums.....		570	19,804,970	28,239	1,755	10,900		13,015
Surrender values applied to purchase paid-up insurance.....		280,700	1,901,689	176,050	876,406			
Annuities.....	166,520	10,000	1,620,357	464,689	106,406	1,610,910	44,776	226,708
Total premiums.....	50,808,924	9,470,438	62,643,837	13,318,584	41,155,697	80,556,577	28,040,740	13,702,831
Interest on mortgages.....	1,695,395	1,607,528	3,352,128	1,168,603	652,156	1,069,232	4,070,175	2,167,520
Interest on other securities.....	2,528,439	1,411,819	10,660,233	1,636,213	2,025,558	13,275,062	3,876,193	1,788,611
Rents.....	824,162	41,950	1,864,758	200,719	769,898	946,723	387,443	174,107
Total interest receipts.....	5,047,996	3,061,097	15,877,119	3,005,535	3,447,612	15,291,017	8,333,811	4,130,238
All other income.....	128,837	27,308	555,740	451,383	125,799	1,043,678	336,599	14,698
Total income.....	55,985,757	12,558,843	79,076,696	16,775,502	102,382,979	96,891,272	36,711,150	17,847,767
DISBURSEMENTS.								
Death losses paid.....	14,826,976	2,890,372	18,049,539	3,161,733	11,258,506	19,734,245	6,985,326	5,081,322
Matured endowments.....	123,131	1,528,085	3,003,525	1,119,899	49,167	5,051,629	1,289,078	1,293,831
Annuity payments.....	74,773	1,277	980,350	200,134	47,651	1,723,160	50,897	120,694
Surrender values*.....	657,816	544,923	8,353,730	980,462	1,254,486	7,790,058	3,024,460	1,438,159
Dividends*.....	876,798	724,024	6,001,903	880,547	885,589	5,989,491	5,340,482	1,920,775
Total to policyholders.....	16,559,494	5,688,681	36,389,047	6,342,775	13,495,399	40,288,583	16,690,243	9,854,781
Paid on supplementary contracts.....	3,535	7,938	226,346	100,709	13,507	95,279	98,140	
Commissions and agency expenses.....	13,688,656	1,167,538	9,428,663	1,859,946	10,990,236	13,994,249	3,106,293	1,498,978
Medical Examiner's fees, salaries and inspection of risks.....	855,974	109,677	888,524	150,776	616,856	900,476	187,484	150,584
Salaries of officers and home office employees.....	1,940,044	207,971	1,177,501	274,597	1,358,854	725,101	513,278	310,550
Rents.....	604,955	54,812	335,031	48,839	676,588	144,401	41,042	
Advertising.....	75,422	17,739	325,847	62,521	219,233	1,193,923	6,784	53,896
Taxes.....	881,583	354,938	1,073,161	398,536	838,030	273,305	700,654	453,913
Repairs and expenses on real estate.....	287,482	32,241	549,667	133,772	420,576		182,079	56,533
Losses on sales, depreciation, etc.....	k 250,000		500,000		1,264,282	1,324,025		69,261
All other expenses.....	1,227,101	363,879	1,074,864	177,406	129,125,280	183,396,406	377,187	199,580
Total expenses.....	19,871,217	2,308,795	15,353,258	3,106,393	16,384,635	19,447,867	5,114,801	2,793,245
Total disbursements.....	36,434,246	8,005,414	51,968,651	9,549,877	29,893,541	59,831,729	21,903,184	12,648,026
Income saved.....	19,551,511	4,553,429	27,108,045	7,225,625	14,835,567	37,059,543	14,807,966	5,199,741
POLICY EXHIBIT.								
		(c)						
New insurance written, less not taken.....	{ Policies o 135,199	16,946	104,196	6,972,817	n 166,335,754	185,367	74,579,288	47,405,934
	{ Amount o 101,012,566	28,658,997	221,729,570	62,745,113	n 36,189,157	330,866,965	11,963,561	994,515
Insurance revived and increased.....	n	197,970	3,407,790	11,878	n 202,524,911	14,855,558	80,542,845	48,400,449
Total new issues, less not taken.....	n 305,258,155	28,856,967	225,137,360	28,854,761	o 109,485,065	345,722,523	16,505	10,360
Insurance terminated, less not taken.....	{ Policies o 107,068,338	8,554	54,324	145,286	n 1,081,902	75,163	40,841,756	22,463,257
	{ Amount n 1,402,175	14,855,105	139,513,210	342,676,444	n 140,468,582	162,326,114	102,027,893	359,612,068
Insurance in force, issue basis.....	{ Policies n 237,244,753	(a)	(a)	(a)	(a)	(a)	(a)	(a)
	{ Amount o 47,038,916							
Insurance in force, paid for basis.....	{ Policies n 7,614,729	138,538	1,495,542,892	34,701,701	o 380,740,769	924,712	299,730	25,937,192
	{ Amount o 415,177	237,304,739	85,624,150	33,890,352	n 62,056,329	1,928,609,308	708,552,287	155,009
Net gain in amount in force.....	n 68,013,402	14,000,862	n 16,396,809	231,508,259	o 63,417,866	227,218,094	45,701,093	169,939,793

THE MONOTYPE

AGE 84—51 PAY'T LIFE ACTUAL RESULT OF POLICY No. 844,658—AMOUNT \$10,000

Class, Free Tontine—Accumulation
Period ends August 5, 1905.

OPTIONS TO ASSURED

1. TO CONTINUE THE POLICY (NOW FULLY PAID-UP) FOR - - - \$30,000.00 and draw CASH DIVIDEND of - - - \$2,291.01
2. TO CONVERT POLICY AND DIVIDEND INTO PAID-UP ASSURANCE FOR - - - \$31,450.00
Subject to approval of risk for excess over amount of original policy.
3. TO DRAW SURRENDER VALUE OF POLICY IN CASH, - - - \$6,578.80

In considering these results, it must also be remembered that if the Policy had terminated by death at any time during the Dividend Period, the Society would have paid \$10,000.

The results on the above policy per \$1,000 are as follows:

1. PAID-UP POLICY - - - \$7,000.00 and DIVIDEND IN CASH - - - \$429.31
2. PAID-UP POLICY - - - \$5,149.00
3. CASH VALUE, - - - \$751.52

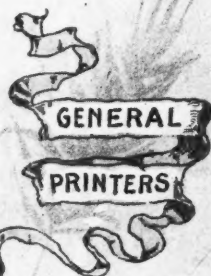
(Six Kinds of Type With Two Operations)

TABLE OF AGES AND WEIGHTS

1.52	43.52	45.34	46.42	47.50	48.23	48.59	48.59	47.50
	54.40	56.67	58.02	59.38	60.29	60.74	60.74	59.38
	65.28	68.00	69.62	71.26	72.35	72.89	72.89	71.26
	44.24	45.70	46.78	47.50	48.59	49.32	49.32	48.59
1.55	55.30	57.12	58.48	59.38	60.74	61.65	61.65	60.74
	66.36	68.54	70.18	71.26	72.89	73.98	73.98	72.89
	44.97	46.42	47.50	48.23	49.32	50.05	50.05	49.32
1.57	56.21	58.02	59.38	60.29	61.65	62.56	62.56	61.65
	67.45	69.62	71.26	72.35	73.98	75.07	75.07	74.52
	46.06	47.50	48.59	49.32	50.41	51.14	51.14	50.77
1.60	57.57	59.38	60.74	61.65	63.01	63.92	63.92	63.46
	69.08	71.26	72.89	73.98	75.07	76.70	76.70	76.15
	47.50	48.96	50.05	50.77	51.86	52.22	52.22	51.86
1.63	59.38	61.20	62.56	63.46	64.82	65.27	65.27	64.82
	71.26	73.44	75.07	76.13	77.78	78.82	78.82	77.78
	48.59	50.05	51.14	51.86	52.94	53.31	53.31	53.31
1.65	60.74	62.56	63.92	64.82	66.18	66.64	66.64	66.64
	72.89	75.07	76.70	77.78	79.42	79.97	79.97	79.97
	50.05	51.50	52.58	53.31	54.39	54.76	54.76	54.76
1.68	62.56	64.37	65.73	66.64	67.99	68.45	68.45	68.45
	75.07	77.24	78.82	79.97	81.59	82.14	82.14	82.14
	51.50	53.31	54.39	55.12	56.21	56.58	56.58	56.58
1.70	64.37	66.64	67.99	68.90	70.26	70.72	70.72	70.72
	77.24	79.97	81.59	82.08	84.31	84.86	84.86	84.86
	52.94	54.76	55.85	56.94	58.02	58.38	58.38	58.38
1.73	66.18	68.45	69.81	71.17	72.53	72.98	72.98	72.98
	79.42	82.14	83.77	85.40	87.04	87.58	87.58	87.58
	54.39	56.21	57.66	58.75	59.84	60.20	60.20	60.20
1.75	67.99	70.26	72.08	73.44	74.80	75.25	75.25	75.25
	81.59	84.31	86.50	88.13	89.76	90.30	90.30	90.30
	55.85	57.66	59.47	60.56	61.65	62.02	62.02	62.02
1.78	69.81	72.08	74.34	75.70	77.06	77.52	77.52	77.52
	83.77	86.50	89.21	90.84	92.47	93.02	93.02	93.02
	57.66	59.47	61.29	62.74	63.46	64.19	64.19	64.19
1.80	72.08	74.34	76.61	78.42	79.33	80.24	80.24	80.24
	86.50	89.21	91.93	94.10	95.20	96.29	96.29	96.29
	59.84	61.65	63.46	64.91	65.28	66.37	66.37	66.37
1.83	74.80	77.06	79.33	81.14	81.60	82.96	82.96	82.96
	89.76	92.47	95.02	97.37	97.92	99.55	99.55	99.55
	61.65	64.19	65.64	67.09	67.46	68.54	68.54	68.54
1.85	77.06	80.24	82.05	83.86	84.32	85.68	85.68	85.68
	92.47	96.29	98.46	100.63	101.18	102.82	102.82	102.82
	63.46	66.18	68.45	69.81	70.35	71.08	71.08	71.08
1.88	79.78	83.41	85.22	87.04	87.94	88.85	88.85	88.85
	95.74	100.09	102.26	104.45	105.53	106.62	106.62	106.62

EXHIBIT XXVII.—PAYMENTS TO POLICYHOLDERS.

Rank.	NAME OF COMPANY.	Death Claims Paid.	Matured Endowments.	Paid to Annuitants.	Lapsed, Surrendered and Forfeited Policies.	Dividends to Policyholders.	Total Paid Policyholders.
1	New York Life	15,932,568	4,045,102	1,620,665	4,713,836	4,240,515	30,553,560
2	Equitable, N.Y.	15,281,962	2,225,931	786,095	6,437,339	4,477,924	29,919,125
3	Mutual of New York	15,281,962	1,853,384	1,865,597	4,861,221	2,486,790	29,071,358
4	Mutual Benefit	5,959,517	1,835,615	364,131	1,861,977	1,860,268	13,655,179
5	Connecticut Mutual	4,372,501	1,048,604	93,264	1,353,227	1,861,228	8,668,884
6	Edna Life	4,249,466	322,144	5,718	500,636	1,314,850	6,193,814
7	Penn. Mutual	2,738,976	1,788,794	1,758,794	435,167	714,443	5,677,980
8	Providence L. and T.	2,473,106	871,149	79,927	687,492	699,570	4,861,304
9	Mutual Reserve	1,373,109	1,467,241	125,359	359,995	777,975	3,993,373
10	New England	1,922,758	320,042	.....	442,752	50,442	3,371,263
11	Massachusetts Mut.	1,564,242	275,365	.....	449,148	52,750	3,219,488
12	Union Central	1,366,354	428,425	19,969	318,846	785,138	2,943,591
13	Germania	1,119,743	750,362	29,985	397,710	374,769	2,581,227
14	Washington	875,577	855,381	37,878	327,827	189,724	2,423,581
15	National of Vermont	1,037,333	197,125	54,264	172,223	155,669	2,046,708
16	Travelers	1,368,617	359,700	17,485	481,121	129,426	1,899,269
17	Manhattan	1,157,996	287,254	9,524	186,476	.....	1,872,278
18	State Mutual	721,862	268,984	.....	364,854	51,385	1,742,697
19	Provident Savings	1,204,642	1,071	10,397	34,854	119,996	1,715,696
20	Berkshire	676,027	128,500	.....	394,142	129,204	1,612,114
21	Phoenix Mutual	840,861	141,833	7,560	347,074	1,545,743	.....
22	Home Life of N.Y.	718,136	226,644	28,471	152,698	248,474	1,524,757
23	Fidelity Mutual	1,149,748	.....	772	50,258	1,173,581	1,337,684
24	United States	612,843	129,430	19,776	243,888	31,591	1,232,369
25	Union Mutual	657,847	150,597	1,333	106,687	72,293	1,078,230
26	Michigan Mutual	434,612	193,159	.....	179,316	66,152	976,616
27	Pacific Mutual	344,605	45,894	6,423	89,381	134,699	621,002
28	Conservative Life	135,700	.....	.....	367,135	(b) 2,845	595,680
29	Security T. and L.	398,073	.....	.....	29,463	427,536	.....
30	Minnesota Mutual	247,971	.....	.....	63,351	80,458	400,780
31	Security Mutual	353,469	19,836	300	14,571	1,892	360,932
32	Illinois Life	187,329	.....	.....	150,587	11,625	366,677
33	Franklin Life	221,152	.....	.....	89,265	3,656	314,073
34	Bankers of New York	206,161	.....	.....	25,646	21,635	312,842
35	Connecticut General	146,469	57,478	99	72,225	28,080	304,291
36	National of U.S. of A.	204,324	11,505	.....	40,358	62,024	342,637
37	Equitable of Iowa	112,856	.....	.....	19,305	39,492	203,703
38	State Life	153,966	.....	(c) 1,625	11,517	106	227,637
39	Des Moines Life	174,731	12,859	2,574	18,428	12,020	118,964
40	Maryland	69,362	.....	.....	44,244	5,357	91,182
41	Royal Union	51,475	24,700	4,563	10,444	.....	56,661
42	Presbyterian Min.	61,073	.....	.....	5,683	1,149	67,925
43	Boston Mutual	55,592	.....	.....	460	55,527	56,087
44	Northern Central	52,341	.....	.....	3,186	55,901	59,087
45	Missouri State	6,766	.....	.....	47,408	42,264	49,031
46	National L. and T.	14,500	.....	.....	2,764	49,551	.....
47	Inter-State of Ind.	24,707	7,308	.....	2,537	50,000	34,916
48	German Mutual	37,950	392	.....	2,150	40,100	27,671
49	Bankers of Neb.	28,597	.....	.....	5,806	231	27,595
50	American Central	20,379	.....	.....	2,880	4,412	21,604
51	Chicago Life	25,714	.....	.....	1,881	8,721	23,004
52	Register L. and A.	13,542	.....	.....	1,049	2,991	16,138
53	Reserve Loan	22,506	.....	.....	6,138	.....	13,724
54	Wisconsin Life	10,000	.....	.....	3,441	.....	13,695
55	Federal Life	10,283	.....	.....	.....	.....	.....
56	Security L. and A.	13,605	.....	.....	.....	.....	.....
57	Aggregates	96,150,366	22,307,808	4,794,623	25,692,583	23,079,665	172,925,045
58	Combined Agg.	117,654,112	22,410,860	4,868,841	27,249,821	25,838,732	198,031,369



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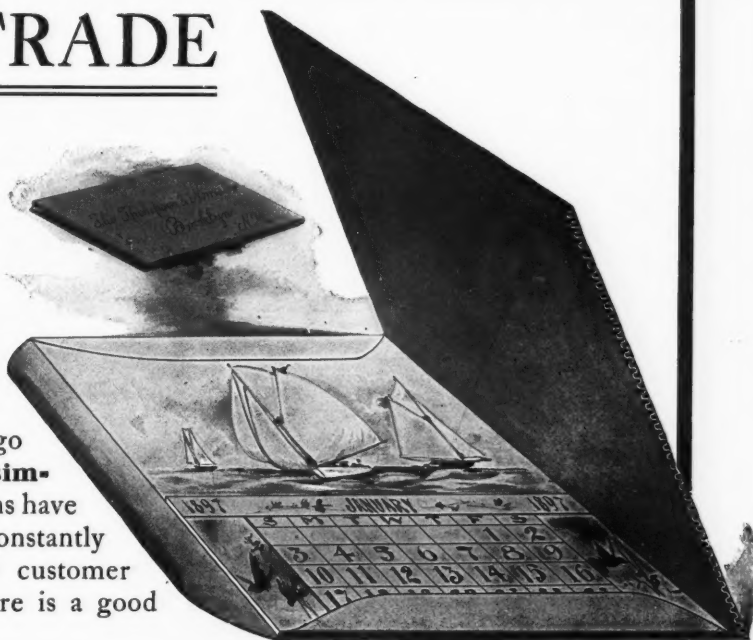
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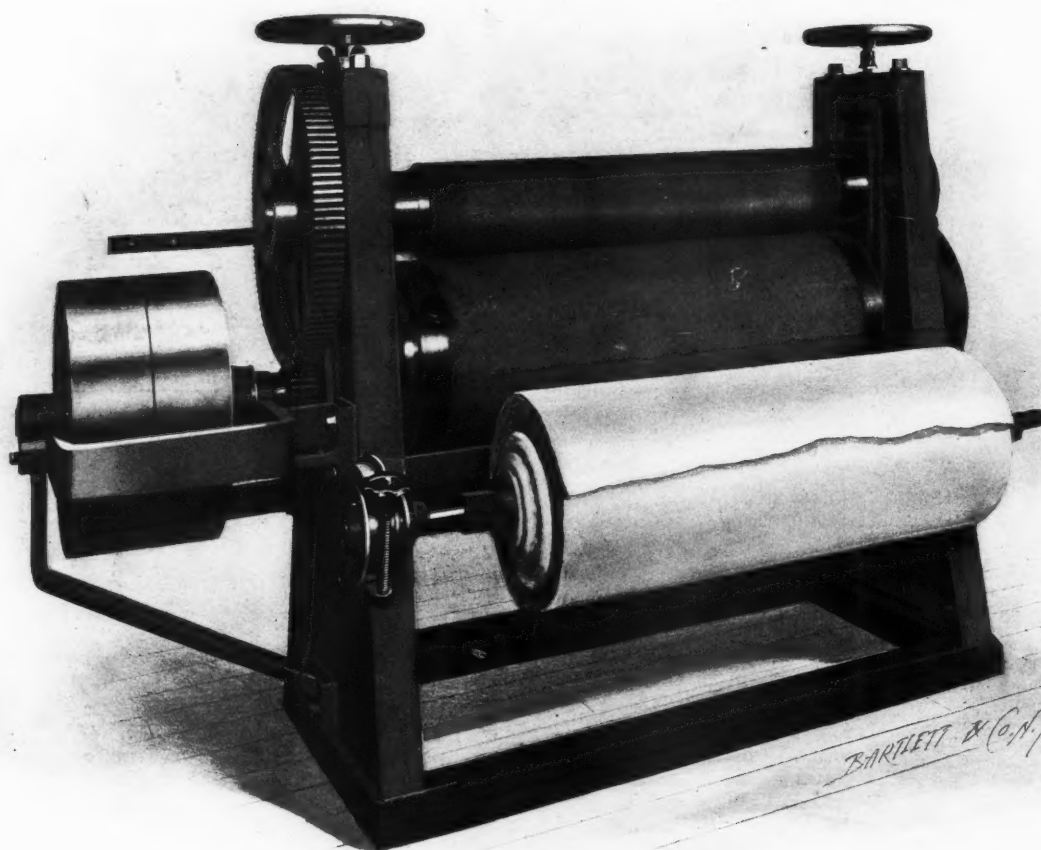
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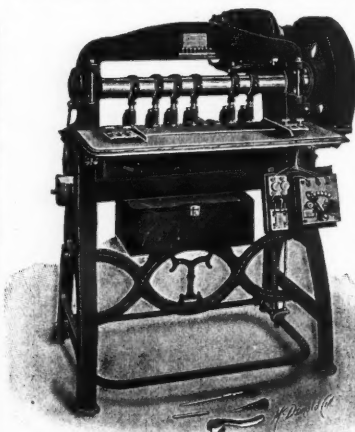
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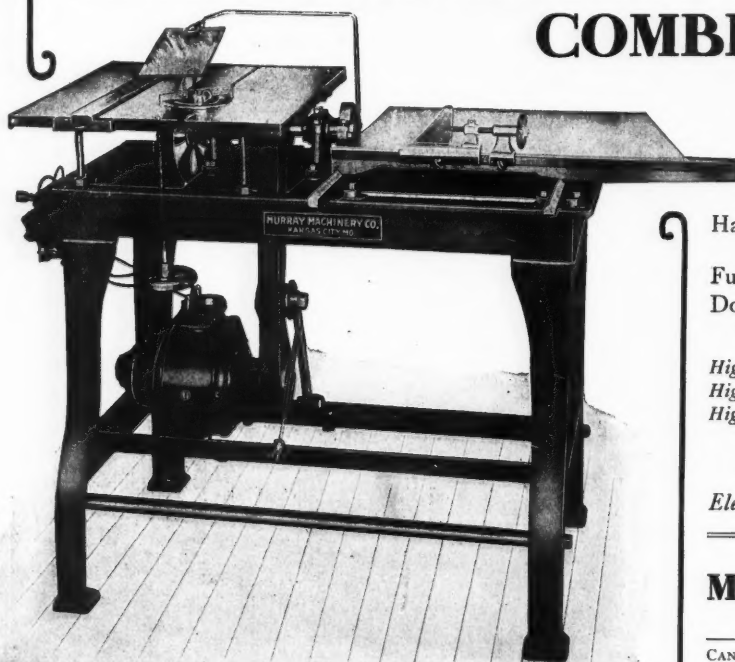
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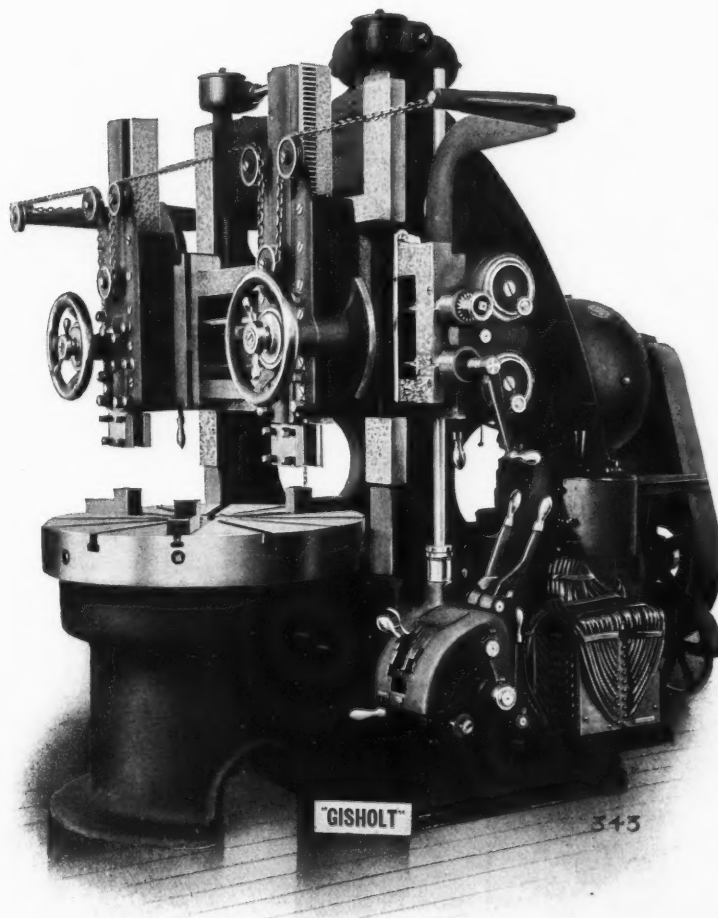
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SPECIAL RATES ON CARD INDEX BRISTOL TO PRINTERS AND STATIONERS

WE are advertising to the general public that genuine Macey Index Cards and Supplies can be purchased through responsible Printers and Stationers.

¶ We supply all grades of Index Bristol Board in sheets, cut to standard card sizes or cut for printing and ruling two or more on, which enables you to furnish Macey perfect cards and permits the execution of card orders exactly as the user desires, without any delay in delivery.

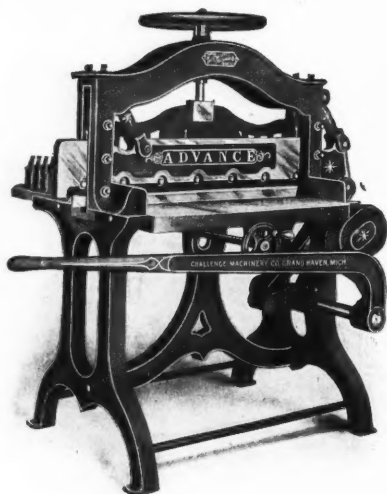
¶ Now is your opportunity for taking up the Card Index line which is so rapidly growing in popularity. We can put you on the right basis and make it profitable for you to send us your orders.

¶ Lowest prices consistent with high-grade stock. Prompt service. Send for Catalogue No. S-5 for full information.

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DON'T NEED TO THROW ON THE
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ADVANCE Lever Paper Cutter

It is just the machine for the small and medium sized printing offices, or for a relay cutter for general use in the large shop. Cuts very easy, has figured scale, gauges, set-screws to take up wear of knife, and has the greatest cutting capacity for the least money of any cutter made.

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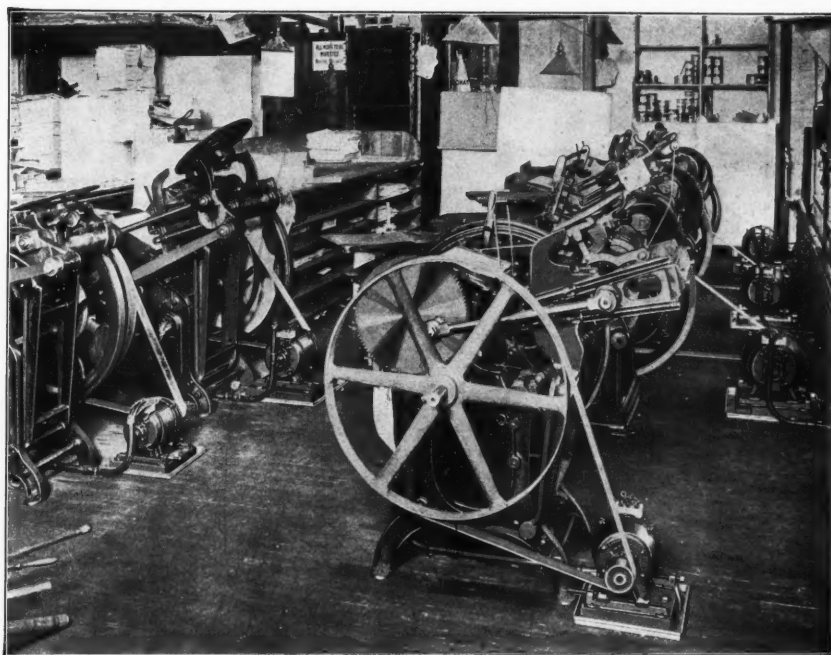
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Printing Establishments, Book Binderies, Engraving Plants, etc.



Six Job Presses Individually Driven by Sprague Belted Round Type Motors

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Australia, South Africa, Spain, Germany, France, England, Scotland, Sweden, Denmark, South America, Mexico, Manitoba, or any part of the United States, where printers, engravers, etc., use electric power, and asked them which motor they consider the most satisfactory, the majority of them would reply, without hesitation: **THE SPRAGUE ELECTRIC MOTOR**. The reason is the superior design and construction of a motor specially adapted to the printing and allied trades. Our bulletin No. 2214 will be of interest to printers, engravers, etc. A copy will be sent upon request.

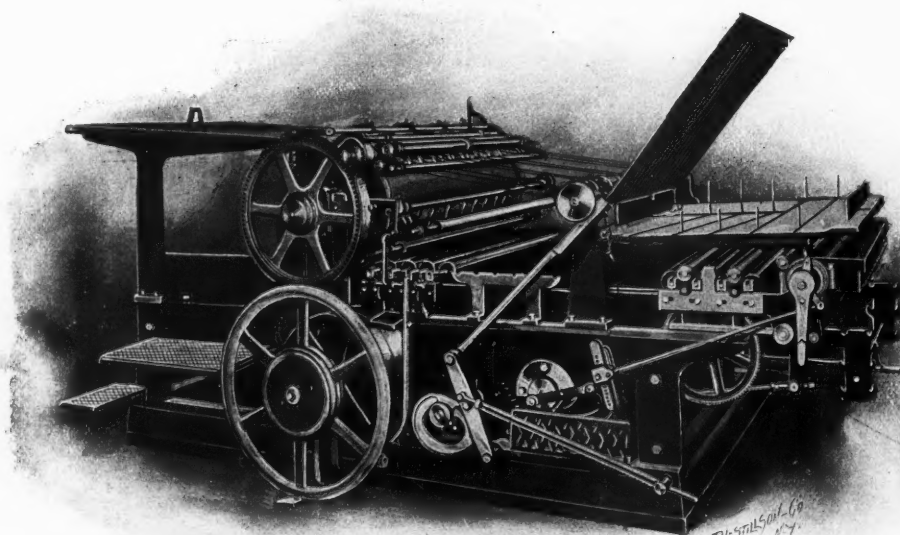
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A feature of OLD HAMPDEN BOND is its *plate finish*, giving an unusually smooth writing surface, while the *fine texture, beautiful colors* and *great strength* commend it as the favorite bond paper of *printers, lithographers and business men.*

We carry a full stock of 16 and 20 lb. weights in
White, Cream, Primrose, Buff, Lavender,
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500 Sheets to the ream



Be sure and specify the watermark OLD HAMPDEN BOND when ordering your next supply of stationery.

See List of Dealers on Other Side

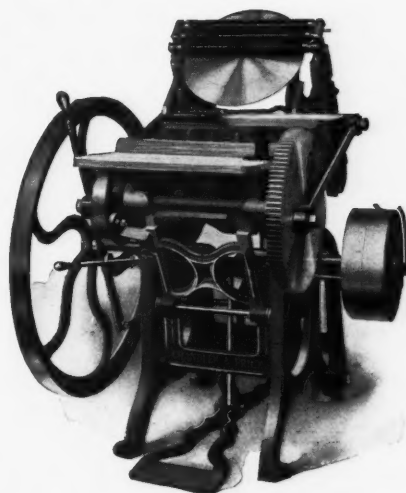
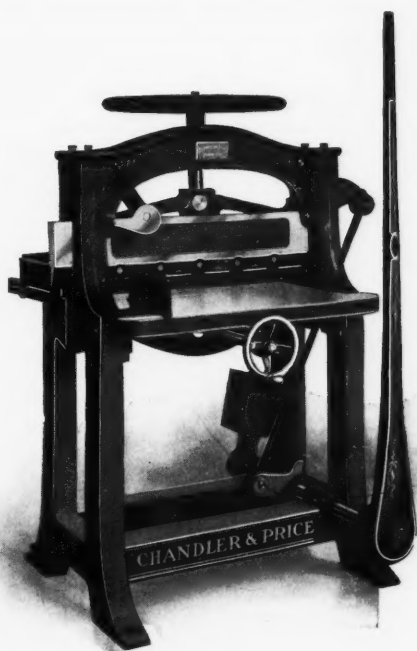
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Job Presses.
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It shows 20 new color effects

eminently adapted to the highest class of illustrative work, and should be in the hands of all interested.

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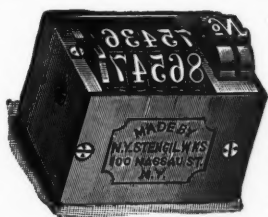
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Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



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Made entirely from steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

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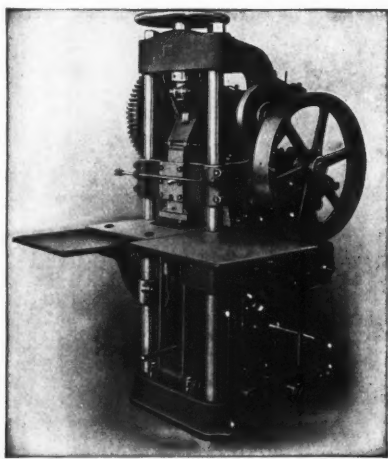
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THE CARVER & SWIFT STAMPING AND EMBOSSING PRESS



Gold Medal Award WORLD'S FAIR,
ST. LOUIS, MISSOURI
The Highest Award and Requires No Explanation

We have always endeavored to be conservative in our way of advertising. We, therefore, may be making haste slowly, but we have been building up a reputation for our press which is not to be shaken.

When we state that our press is the *best* built, the *best* mechanically constructed, the *quietest* running, the *most* economically operated press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from all sections of the country are continually stating. Is this not sufficient?

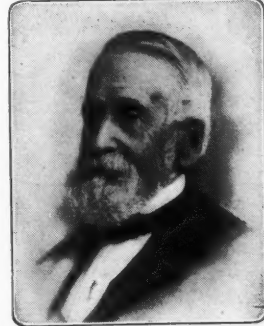
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MILLER & RICHARD
7 Jordan Street
TORONTO, CANADA

C. R. CARVER, COMPANY
N. E. Cor. Fifteenth and Lehigh Ave., PHILADELPHIA, PENNSYLVANIA



ESTABLISHED IN 1830

Some of the Trust salesmen are trying to trouble us by accusing us of "Spread Eagle" publicity in our "ads."

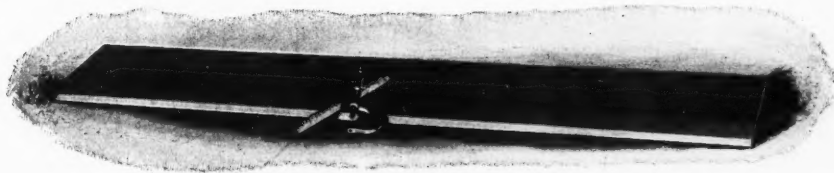


LORING COES

We certainly do use "SPREAD EAGLE" advertising.

Here is the Eagle.

Same as ever, only *more* so. Knives with this brand, like this



are better than anything made or offered as a substitute. Ask us why. Ask us now and we'll tell you how to prove it.

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- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

COES
Is Always Best!

TRADE
"Micro-Ground."
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Loring Coes & Co. Inc.
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NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

NON-OFFSETTING
40-Cent Black

IS MANUFACTURED BY

F. E. OKIE COMPANY

PHILADELPHIA, PA.
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This is the most reliable ink on the market; more concentrated value to the square inch than any ink made.

Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

We aim to please our customers. Our prices are moderate and goods of the highest quality at all times



Brilliant
Cover Reds
and
White that is
White

Perfect-
Working
Job Inks
Dry Colors
Varnishes

Another New Time-Saver for the Job Office

THE DORSEY Compositor's Working Cabinet

(PATENT APPLIED FOR)



The Dorsey Compositor's Working Cabinet
(PATENT APPLIED FOR)

WE have thoroughly perfected this Cabinet before placing it on the market and it has been fully tested by some of the best printers, who indorse it unqualifiedly. This Cabinet is the same height as the ordinary news stand. The slanting top on which to place the galley is the same size as the ordinary lower case, accommodating almost any size galley, and providing a very convenient working space for the job compositor. The *flat top* at the back, eight inches wide, affords a convenient place for copy, cuts, furniture, leads and slugs, or other articles needed while constructing a job.

¶ Notice the handy **GALLEY RACK** attached to the side and built to accommodate four galleys: one to each size job galleys $12\frac{1}{2} \times 18$ and $15\frac{1}{2} \times 22$, and two regulation single-column galleys, each having a separate pocket.

¶ This handy arrangement is a great *time-saving* feature of the Cabinet, making it unnecessary for the workman to go on a scout about the office swapping or hunting for galleys. The two drawers at the top, each divided into two compartments, provide a convenient place for bulky copy, samples or style books, and place for the rule case, sticks, and greasy rags to keep the sticks from rusting. The five **LETTER BOARDS** beneath the

drawers will be found very convenient for holding tied-up matter, work held for approval of proofs, etc. The space under the Letter Boards can be used for storage of stationery, etc., which will never be found out of place.

¶ This Cabinet is a **TIME-SAVER** in every sense of the word, and by its use the covering up of type stands and cases is avoided, and the amount of pi and litter about the office lessened. Space that can be used for no other purpose will accommodate this Cabinet, as it takes up very little floor space and can be set against the end of a stone frame or against the wall. ¶ Shipping weight, including the Letter Boards, 300 lbs.

PRICE, complete, \$36.00 Subject to usual discounts.

FOR SALE BY ALL DEALERS IN PRINTERS' SUPPLIES

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THE HAMILTON MANUFACTURING COMPANY

Originators and Producers of Improved Modern Printing-office Furniture.

Every printing-office in North America is equipped with our Furniture. It's the Best.

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TWO RIVERS, WISCONSIN

SEND FOR LATEST
CATALOGUE

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We manufacture everything in Wood Goods needed by the printer, including Wood Type in all the latest faces.

A SEVENTY-TWO-PICA PRINTERS' LINE GAUGE FREE FOR THE ASKING.

"The Highest Achievement in the Art of Numbering Machine Construction"—THE INLAND PRINTER.

HIGH Praise—
but WELL Merited.

BATES MODEL No. 27

Is unequalled in every essential detail of design, construction and finish.



No 12345

FACSIMILE IMPRESSION

Plunger geared direct to pawl—
swing and instantly
removable—no connecting pins
or levers—no screws.

Side plates without screws.

Quick cleansing.

Heavy non-breaking springs.

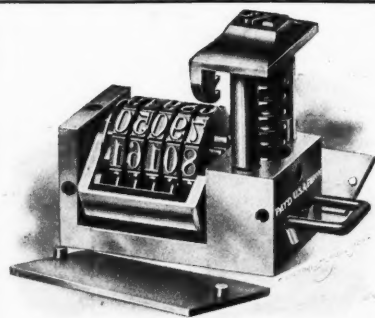
Wire unit pawl spring.

"No." and blank steel slides
with each machine.

20,000 Sold

All Dealers Stock Them.

Immediate Deliveries.



View showing machine ready for cleaning—time one minute.
NO SCREWS.

DON'T EXPERIMENT.

Only the Best is Economical.

We are the largest producers of
Numbering Machines
in the World.

Fifty Models :: :: \$5 to \$500
Always ask our prices.

The Bates Machine Co.

346 Broadway . . . NEW YORK, U. S. A.

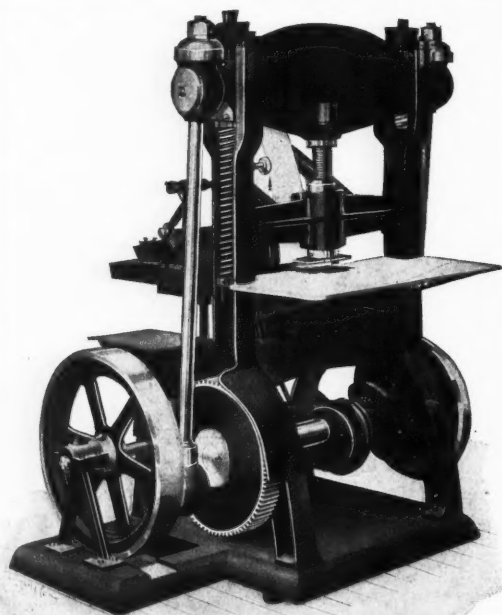
Branch—2 Cooper Street, Manchester, England

Selling Agencies Wanted in Every Foreign Country.

Specially designed numbering
mechanism for all cylinder and
rotary printing machines.

No proposition too complicated.

Roth Embossing Printing Press



Medal Awarded Press

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Diploma FOR ITS PRODUCING THE
BEST WORK

ST. LOUIS WORLD'S FAIR

OUTCLASSES all other makes of presses on all points
and in every way.

ALL possible jar entirely eliminated by the use of our
Air Cushions, permitting our Press to be installed on
any floor of a high building.

OUR DEVICE for Preserving the Counters, so they
can be used any number of times, and for an indefinite
period.

Sold on trial and guaranteed in every respect.

Pamphlet and all information on application, also samples
taken from the regular commercial run of work, run
by a fifteen-year-old operator.

OFFICE AND FACTORY
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B. Roth Tool Co.
Est. 1857 ST. LOUIS, MO.



COATED EMBOSSING COVER

MANUFACTURED BY

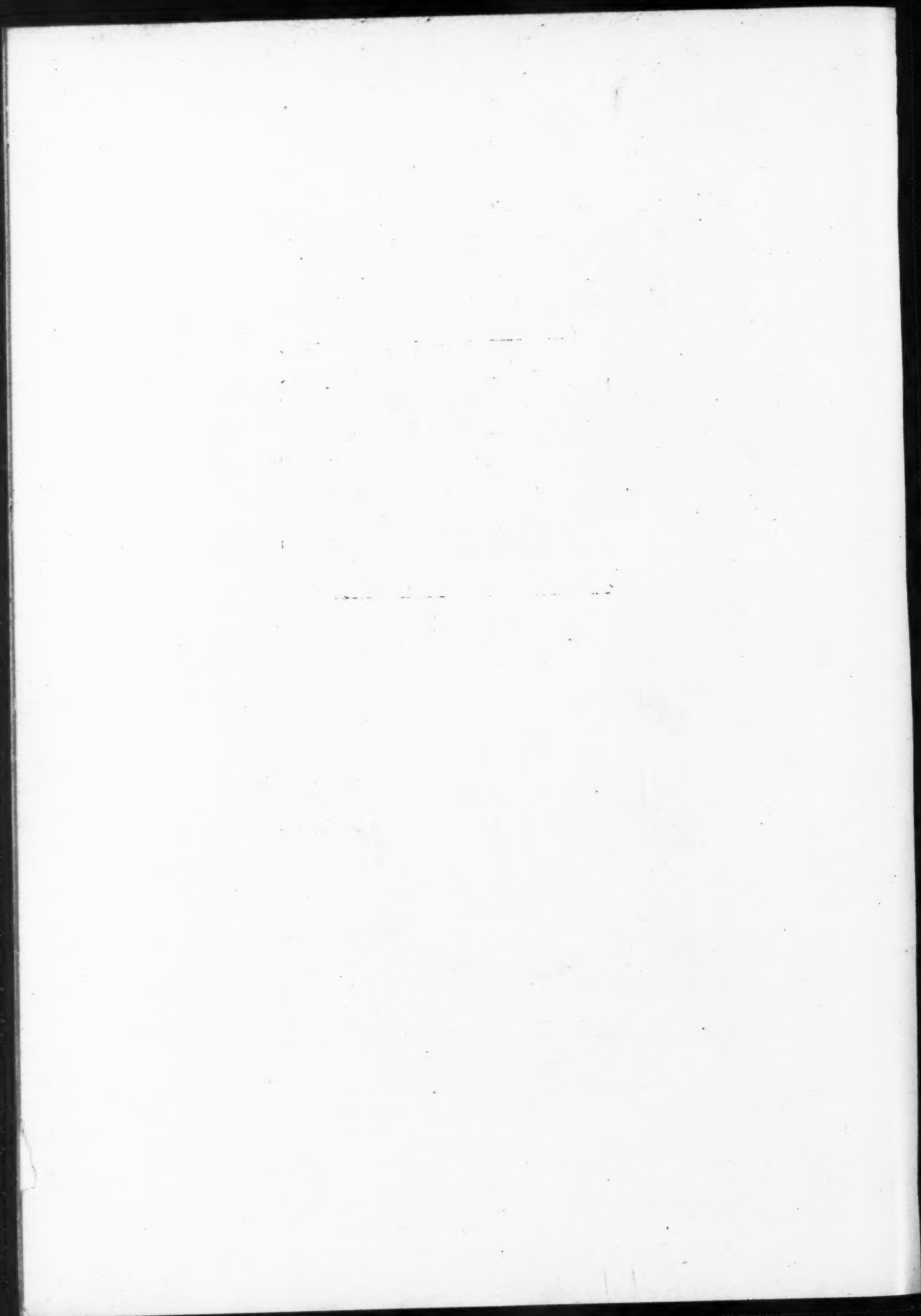
The Champion Coated Paper Co.

HAMILTON, OHIO

Perfect folding quality, pliability
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**UNEQUALED FOR
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SOLD BY
Paper Dealers Everywhere
Sample Books on Application



THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXV. No. 1.

APRIL, 1905.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.

THE PROOFREADER'S MIDNIGHT RIDE.

BY EDWARD N. TEALL.



HE week's work was finished. The tired proofreader pulled on his hat and coat, bade the men at the late desk good night, and hurried away, eager for his Sunday rest.

He had a long trolley ride before him; and as it was cold and the few passengers showed a Saturday night disregard for appearances, he let his hat fall forward over his eyes, buried his chin in his coat collar and his hands in his pockets, and fell into the passive mental state of the accustomed night traveler.

The humming of the wires and the steady click-click of the wheels lulled his drowsy senses, and banished from his mind the fear that he had passed a bad error in that last proof—a galley of theater notices—

Yes, it was a remarkable wedding.

The great church was brilliantly lighted, sweet with the heavy scent of many flowers and flooded with music. Every seat was taken; and as the proofreader stood by the door, the bridal train was slowly passing up the main aisle, while the rich, full tones of the organ pealed out the familiar notes of the wedding march. The proofreader felt himself perfectly at home, although he had come without an invitation; yet he could not call to mind whose wedding it was. He asked one who stood beside him; and the stranger, with a quick glance of pitying wonder at such ignorance, replied:

"Why, it's the talk of the town. 'The Little Minister' is marrying 'The County Chairman' and 'The College Widow.'"

Then it was that things began to happen—doings that marked this as truly the greatest of weddings.

Suddenly there was a commotion in the center aisle, and a tall, handsome gentleman, in faultless attire and of imposing personal appearance, withdrew from the group of excited spectators about him and walked rapidly, but with no appearance of undue haste, down the aisle. Everybody seemed to know that he ought to be stopped, yet no one ventured to detain the distinguished-looking gentleman. As he left the room, however, the spell exercised by his magnetic personality was instantly suspended, and a murmur ran through the crowd:

"That was 'Raffles.'"

He had made away with "Mrs. Gorrings's Necklace," and pulled off "Mrs. Leffingwell's Boots" when that lady hastened to the aid of her sister in distress.

At the altar the service went on, "The Little Minister" and his patients—or clients; what are the victims called?—appearing to be too absorbed in the business in hand to notice minor diversions.

"Lady Teazle" and "Leah Kleschna" were playing "Checkers" at one side of the auditorium, when their game was broken up by a loud discussion between "David Garrick," who said it was "a mighty poor show," and "The Yankee Consul," who declared it "the best he'd ever seen; of course, you know, I've never seen my own show."

Across the church there was less disturbance, though it was not a case of "nothing doing"; for "The Music Master," with his courtliest air, had presented a jar of "Sweet Lavender" to "Sweet Kitty Bellairs," saying: "Sweets to the sweet."

The "Duchess of Dantzic" seemed to be jealous of this favor; but at this interesting juncture the proofreader's attention was turned to a disturbance nearer home. He was almost upset—physically, as well as mentally—by little "Buster Brown" and "Cousin Billy," who were trying apparently to conduct a wrestling match between the legs of the standees. He

had hardly recovered his balance, when "Humpty Dumpty," smoking a pipe of "Lucky Durham," rushed in to restore order.

Then began a hurly-burly, in which the proof-reader, trying to escape, felt himself firmly grasped by the shoulder and roughly shaken, while a voice cried at his ear:

"Wake up, old man — this is where you get off."

And thanking the conductor for his thoughtfulness, he left the car, muttering: "You Never Can Tell."

Written for THE INLAND PRINTER.

THE OTHER WAY.

BY ALAN CAROL MADDEN.

WITH our colleges turning out every year thousands of young men to compete in the great race for success, the problem of equipping himself for the battle of life becomes more and more difficult of solution for the boy who has not the time or money for a four years' course in one of our great institutions of learning; yet in almost every city and town in the United States there is a door through which more than one of our famous men has entered into the world's workshop.

I speak of the small daily or weekly newspaper office.

Many present-day journalists contend, and justly, too, perhaps, that a young man should be pitchforked into the maelstrom of metropolitan journalism direct from the college campus, without any of the disillusionment experienced by the youth who has spent five or six years in an office as devil, compositor and reporter. In refutation of this statement are the lives of Greeley and many others whom I might name, whose reputations will go down through the ages as the finest types of a journalism which is distinctly American.

Where the college man has the advantage of Latin and Greek, with perhaps a smattering of French and German, the other possesses a thorough technical knowledge of the business and regular habits of constant application. The former may have higher ideals concerning his work, although that depends more upon the individual himself than upon his training.

The shelves of the public libraries, even in the smaller towns, contain the novels of Dickens, Scott and Bulwer, and our own Poe, Hawthorne and Washington Irving, and an hour a day spent with these authors should give a young man style and a vocabulary which, coupled with the innate sense of what constitutes news, acquired by constant handling and discussing of the events of the day, should fit him at least for the duties of reporter on a small country daily.

Added to this, he can make his experience as a compositor or Linotype operator have a telling influence on his mind — provided his work at the case or machine is not purely mechanical. A small pocket dictionary will enlighten him as to any words he may strike in his copy which are unfamiliar. He should

be particular to look them up himself and not seek enlightenment from the nearest comp. or operator. Information coming from this source is usually as easily forgotten as it is quickly obtained. Every take should be thoroughly analyzed and dissected. He should rearrange the words and phrases in his mind, ever seeking brevity, lucidity and simplicity of expression. Perhaps he can do a little writing for the paper; even if it is not accepted, there is no harm in trying. In time some discerning editor will recognize his ambition, if not his ability, and give him a chance at reporting. Once this longed-for goal is obtained, the ultimate degree of his success is what he of his own volition wills it to be.

A well-known novelist who entered the ranks of literature by way of the newspaper office as reporter, and who is a college-bred man, says: "If you train up a youth in this way, he will go into reporting with too full a knowledge of the newspaper business, with no illusions concerning it, and with no ignorant enthusiasms, but with a keen impression that he is not paid enough for what he does, and he will only do what he is paid to do. That is why at the age of sixty he will still be a reporter."

Again, this is more a matter of men than methods. A full knowledge of his business, instead of dampening the ardor of a young reporter, should tend to make him more keenly alive to its possibilities, and when after long practice his skill enables him to paint a beautiful word-picture of sunset or landscape, the simple joy of an artist in his work will be reward enough for him, whether he comes from college campus or emerges into the light from the dark and sordid struggle for every-day existence.

As to the broadness of the field, a casual glance at any of our newspapers will convince even the most superficial observer that it is practically boundless. The power of the press is making itself felt even in darkest Africa and in almost every home; the newspaper which keeps us in touch with the great living, breathing outside world is felt to be a necessity, while from the reportorial ranks are called every week and almost every day bright young men to take positions of trust in other fields of endeavor — private secretaries, traveling men, etc. Not a few go on and up into the literary world, there to write their names on the scroll of fame in letters that shall endure.

While wishing in no way to detract from the advantages of a college training, I have simply tried to outline another way for the youth who has not the time or money to spend in acquiring one, and also to kindle perhaps a ray of hope in the souls of some of THE INLAND PRINTER'S readers who are slowly toiling up the ladder toward success by the way of stick and rule, or keyboard and molten metal.

PROOFREADER.—"Sappy speaks here of his ideas 'wroughten in verse.' Is that good?"

EDITOR.—"No; make it 'rotten in verse.' Sappy never could spell."—*New York Times*.



Drawn by Waldo Bowser.

"JUST FISHIN'."

Written for THE INLAND PRINTER.

HOW TO INCREASE YOUR BUSINESS.

NO. II.—BY "JOHN MILLS."

DO you remember, Mr. Printer, how "sore" you felt last week when your binder kept you waiting three or four days longer than he had promised to on that catalogue? (Of course it was the catalogue you were so anxious to get out on time.) And do you remember the mental vow you registered that it would be "the last job you'd send him for a while?"

How, then, do you think *your* customer felt when you delivered him that prospectus to-day which you had promised would be out yesterday without fail? I wonder were there any mental vows registered in his mind also.

There are more customers lost through broken promises than through any other failing.

And yet, I never could see the reason or the necessity for a broken promise in business. Of course, I can readily see "the excuse," but not the necessity.

Suppose you are crowded right up with work—all the hands you have room for and working overtime at that. One of your customers rings you up to tell you he has a job for you—a ninety-six-page catalogue—that must be out in a week. Now, you know right well you can not get that catalogue out in a week—you are too crowded already. What are you to do about it?

Once again we will make a contrast between two printers—or two styles of printers.

This time it is printer No. 1 who gets the telephone message. He hears his customer tell him he has a catalogue for him, and a broad smile spreads over his face as he sees in his mind another addition to the right side of profit and loss account. He tells him to send it along—he'll get it out in the week all right. At least he tells his customer he will—to himself he says, "I'll do the best I can with it—three or four days later won't matter."

Three days go by, and once again his clerk tells him Mr. Jones wants to speak to him at the 'phone. This time he is not quite so anxious to speak to Mr. Jones, for he knows his foreman has not been able yet to start Mr. Jones' catalogue. And, sure enough, the non-appearance of proofs is just what is uppermost in Mr. Jones' mind. "Oh, yes, those proofs, Mr. Jones. Well, now, I can not really say just how far on they are with the job. But we are losing no time on it, Mr. Jones, not one moment. Be out on time? Oh, yes, it will be on time all right, Mr. Jones. Thank you: good morning."

Two more days go by and once again Mr. Jones—this time the irate Mr. Jones—with a paltry sixteen pages of proof in his hand, rings him up, and reminds him that there are just two more days and the week's time is over. The printer begins to feel a trifle uneasy and squirms around a little in his chair. "Well, now, Mr. Jones, I am very sorry about that. But do you know we have been awfully rushed this week—the busiest we have had for a long time. I am sorry we

can not get it out sharp on time, but a day late won't matter, will it?"

The week is over and the job is half through. The half of the next week is passed and still the customer has not received a copy of his catalogue, and it is not until the close of the second week that the belated catalogues are delivered.

And yet Printer No. 1 can not make out why it is that Mr. Jones has been sending his work to the printer around the corner ever since. Can you?

"The printer around the corner"—Printer No. 2—gets a telephone message—a message in somewhat the same strain as his neighbor, No. 1. In the first place he tells his customer he will be down to see him right away; then he rings off. (It is bad policy to keep a man hanging on to the other end of your telephone five or ten minutes while you are thinking the matter out; it's trying on the temper.)

Printer No. 2 is one of the "men with a personality" I wrote about in my first article. In a few minutes he is at his customer's office "to have a little chat about that catalogue." In the first place, he tells his customer, plump and plain, that he can not print that catalogue for him in a week just now, as he is rather crowded with work. He would like to get the job though—pulls out those samples of his again—and tells his customer if he will extend the time three days he will be very pleased to print his catalogue and guarantee delivery "on time to the minute."

Perhaps it is not a *very* serious matter to the customer that it be out exactly in the week, and possibly Mr. Printer may induce him to extend the time three days and thus secure the job. But it would serve the purpose of this comparison better if it were important and necessary that it be delivered in the week, and so we will suppose that Mr. Smith tells him it is "absolutely impossible to extend the time" and that "it is no use to me unless I get it inside the week."

What does Printer No. 2 do? Beat around the bush, and finally promise to shove something else aside and put Mr. Smith's job through in the week? Not a bit of it.

"I'm very sorry, Mr. Smith, but I really can not get it out in a week for you. Better for me to tell you that right now, rather than promise it in a week and then disappoint you. Perhaps we will be able to meet you on time next issue." And, still wearing his bright smile, Printer No. 2 wishes his customer "good morning" and passes out, leaving behind him his customer's copy and, what is more important, the good advertisement of a fine impression made.

"Well, now," Mr. Smith soliloquizes, "there's something unusual in a printer. Refuse a job—and a good job at that—rather than break a promise he can't keep. He's a printer I can depend on."

And the mental vow that Mr. Smith registers is that Printer No. 2 is his printer to the end of the chapter.

It is easy enough for you to see the moral.

Which one are you this time, Mr. Printer? "The printer I can depend on" or "the other fellow?"

The last step I will deal with in discussing the question of how to increase your business is advertising. But while I keep it to the last, it is by no means the least, for though you may have the best facilities for high-class printing, though you may have years of experience, new ideas, and what not, however in the world do you expect the trade your facilities warrant unless the public know you have them? And however in the world are the public to know that you have them unless you advertise?

We printers are a queer lot. We depend almost entirely upon a public that believes in spending money in advertising, and yet the average printer—nay, nine printers out of ten—grudge every cent they spend in advertising and look upon it as a sort of necessary evil.

To my mind the printer can not spend his money to better advantage than on forcible advertising, issued regularly and sent by mail to the same business men each issue. With the assistance of a liberal share of advertising, one "drummer" can do the work of three—and do it better.

And not that alone, but in failing to advertise ourselves we set a bad—a very bad—example to our customers. If you do not believe enough in advertising to do some of it yourself, how can you expect the public to do it? And if the public do not do it, where are you to get your business from?

But—yes, as with everything, there is a "but"—there are two kinds of advertising—advertising that advertises, and advertising that is worse than useless—advertising that drives away trade instead of attracting it. I have seen the printed matter that has been sent out by some firms, the money expended for which might as well—nay, might better—have been thrown away; but, on the other hand, I have seen the printing matter of some houses—and I have issued some myself—that has been a veritable gold mine in its results. Why? Because it has been something new, something tasty, neat and striking; something that has been waste-basket-proof because it *commanded* attention.

In my little experience I have found advertising by booklets one of the best mediums obtainable. I also use blotters, office-desk calendars, inserts in directories and such like to good advantage. But the medium you use is not so important as how you use it. See to it that anything you send out in the way of advertising is of the very best—a striking argument, a striking type arrangement, a striking color-design and the best of stock. It may seem expensive at first, but in advertising the old adage, "the best is the cheapest," will be found to work to perfection.

But there is another kind of advertising to which, in closing, I would like briefly to refer. It is the advertising of a job well done; and it is the best advertising a printer—or any one else—can do. It is an advertising that is far-reaching: it insures not only a con-

tinuation of your customers' patronage, but it insures increased business, for the customer who is pleased with his booklet or his catalogue is going to turn other work—and other firms—your way.

So, then, Mr. Printer, if you would increase your business, *take a personal interest in every job, keep your promises, get new ideas, and, first, last and always, advertise.*

(Concluded.)



"GRIP."

Scotch Collie, property of W. B. Hamblin, G. F. A., Burlington Route.
Photo by "Mora," Chicago.

Written for THE INLAND PRINTER.

NOT FOR PUBLICATION.

BY EDGAR YATES.

When the editor is a-editing, his tricks of trade come in,
And just above the heading he scrawls a useful hint:
"Add to 'Port Arthur Taken';" "Lead 'Two Drinks of Gin.'"
These things are on the copy, but they are not meant for print."

They tell the printer what to do with news, dispatch and puff:
"Must!" "Use, if room." "Can wait." "Per order Hardy Flint."
"Scatter on inside pages." "Add to Social Guff."
Such things are on the copy, but they never (?) get in print.

The monarch of the counting-room indorses his "O. K.,"
And it gives some local notice the standing of the mint:
"Charge Smith & Smug five dollars and send the bill to-day."
They write it on the copy. My! what if it got in print!

What awful things would happen
No tongue or pen can tell—
If they set those orders up in type
There surely would be —

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

NO. I.—BY A. HUGHMARK.

BOOKBINDING to-day is divided into a number of separate "trades," such as edition forwarding, blank forwarding, job forwarding, finishing, stamping, ruling, marbling and gilding. The department requiring the greatest skill is that of finishing and, next to that, job forwarding. Edition forwarding takes the greatest number of men, but, owing to the many specialties in that line, very little general knowledge is necessary but considerable knack. The different specialties in this branch consist of: Rounding and backing (now the work of a machine operator), headbanding and lining, casemaking, trimming and, lastly, "casing." In addition to the branches enumerated, each bindery of considerable size has need of skilled folding-machine operators and feeders, sheet-cutters and stock-cutters for leather, boards and cloth. No bindery can do without women, and they, too, have their specialties; the operatives earning the least being the folders. Coverers, gatherers and collators are the best paid; stitchers, hand and machine sewers and

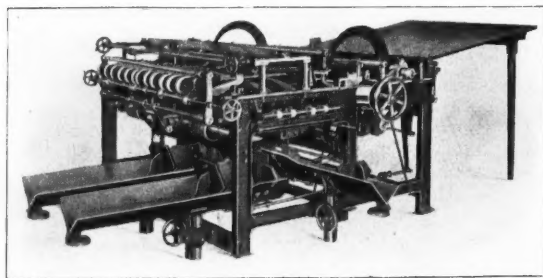


FIG. 1.

numbering girls, perforators and ruling-machine feeders are usually well paid. Among week workers, blankbook girls average the best wages.

Outside of edition and blankbook binding, the ordinary run of work going through the average bindery of a job-printing concern in any large American city is as follows: Tableting, perforating, punching, gumming, catalogue and pamphlet work of all descriptions, check and half binding, loose-leaf work and index specialties, eyeletting, pointing and dry pressing, steel plate and lithographic work. Besides all these there are a number of varied industries and corporations requiring their own specialties. Among these can be mentioned railroads, express companies, banks and importing houses, advertising firms, etc. It can readily be seen that a multitude of subjects is included under the head of "bookbinding." Some consideration will be given to each subject in relation to present-day requirements. The development of the trade, from the small workshop, where the master and apprentice did it all, to the factory with its labor-saving devices and machines is a matter of history which has been hereto-

fore fully covered by other writers. Whether it be pamphlet, catalogue or edition work that comes from the pressroom to the bindery, it has to be folded, either by hand or machine; sometimes partly by both. If in small quantities and odd sizes, it has to be cut up for

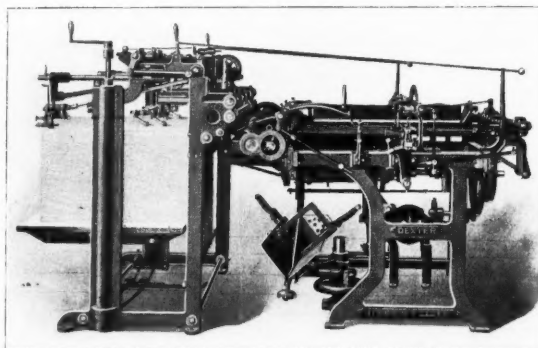


FIG. 2.

hand-folding. Although machine agents contend otherwise, such make-ups as eights, twelves and twenty-fours do not pay on folders unless it be regular periodicals, where the machine delivers the completed work. Neither is it economical to change a folder for less than five thousand sheets; hand-folding can be done more cheaply. Over that quantity it pays to run on the folder, whether it be hand-fed or automatic. Machine-folding is superior to handwork, especially on enameled and coated papers. In order, however, to get the best results from folding machinery, the stoneman must consult the man in charge of such machinery as to the best way to run a job if it is out of the ordinary. Furthermore, he must be sure of both maximum and minimum sizes of each machine. Forms have to be laid so that, if sheet is cut on the press, the nipper and cut side become the drop-roller edge for folders; the side guide on press and folder should be the same.

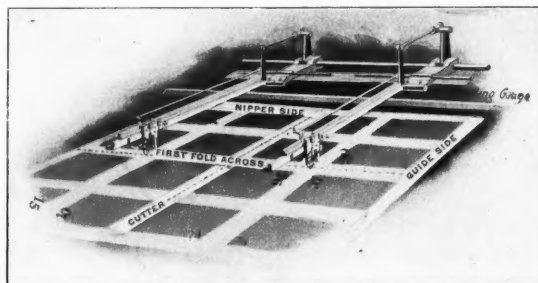


DIAGRAM A.

Sheets going directly from press to folder will always come out in better register than sheets that have to be cut up on the cutting machine. In the first place, jogging is never perfect; then the paper is not always square nor are the edges straight; then, again, the knife in the machine will draw some from top to bottom of the cut. Automatic feeders pay well where

two or more machines are used. The feeding is both faster and better. Where a man, if he be an "expert," feeds from fourteen to eighteen thousand sheets on a continuous job during an ordinary working day, the automatic will run off from twenty-two to twenty-six

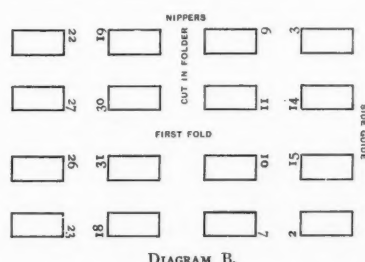


DIAGRAM B.

thousand in the same time on first-class work. That machine-folding is superior to handwork is easy to see; it slits or perforates to prevent buckling, and it gives better register; when sheets are folded to register by hand the corners have to be broken, leaving creases that can not be removed, especially on coated or enameled paper. The most economical machine for an ordinary

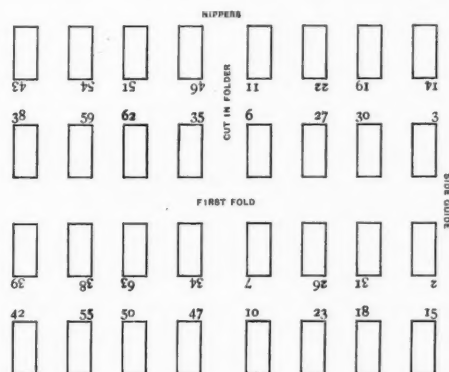


DIAGRAM C.

catalogue and jobbing house is one that will fold and deliver two sixteens or two thirty-twos separately. It will also insert the sixteens, making one thirty-two. (See Fig. 1.)

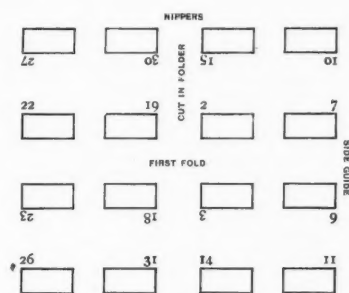


DIAGRAM D.

The make-up of a double sixteen to insert is shown in Diagram A. This also shows slits in sheet for pointing device, if used. Sheet is seen after leaving

the drop roller before being struck by the first fold knife.

On above and all following diagrams, the inside form is seen only, or, in other words, the page numbers appears as sheet is laid on the feed-board of the folder, ready to go into the machine. Diagram B is a double sixteen made up to be gathered. For a double thirty-two see Diagram C.

In the foregoing diagrams it should be remembered that the *low page* is on the side *away from the drop*

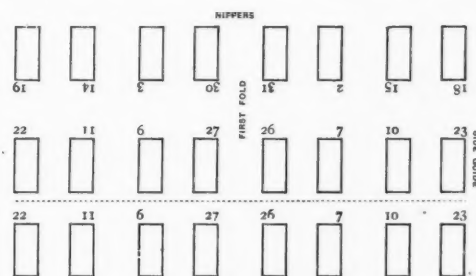


DIAGRAM E.

roller. Diagram D is laid from the back, an unusual make-up, but a very good one for long runs of oblongs, that otherwise would require special machines and then probably would have to be run single. *This make-up can only be used on side, wire-stitched books.* Oblong double sixteens are delivered in regular packers. In this case the *low page* is *toward the drop roller*. These diagrams are make-ups for the machine shown in Fig. 1.

Equally useful and in many respects as profitable is the machine illustrated in Fig. 2. When this machine

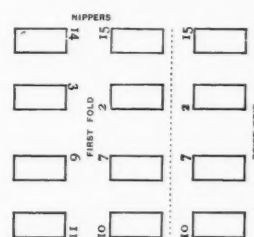


DIAGRAM F.

is fitted with parallel attachment, it performs two, three or four folds, either regular right angle folds or parallel. The machine can be set to take sheets ranging from 11 by 15 to 33 by 44. In Diagram E a parallel thirty-two for this machine is shown with lower half dotted and the same pages repeated below. Many pamphlet jobs can be run "two on," inserted and stitched, put in the trimmer and trimmed off on three sides, then cut in half on flat-bed cutter. If a large job, the saving in binding more than pays for the extra sets of plates necessary. The next shows a parallel sixteen that is also marked off on one end for "two on." (Diagram F.)

A single thirty-two should be laid as seen in Diagram G, and a sixteen as diagrammed in H. Diagram

It is a layout for an oblong sixteen for side stitching only. If any of the sheets shown in diagrams are run double size in pressroom, the form should be laid so that the cut side or center will be the drop-roller edge for folder. In this case the edge marked "guide" will be the press nipper side, being the longest side of the

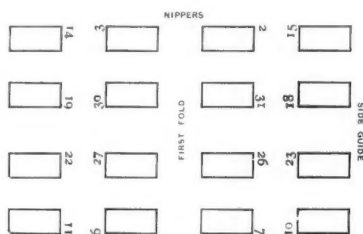


DIAGRAM G.

sheet. Care should be taken to keep the two halves separated, so that any variations in cuts can be guarded against when folding.

The care of sheets after being taken out of the packers is a question of room and convenience for each shop. Hand-bundling machines take little room, are easily and cheaply operated, and if work has to

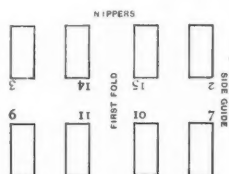


DIAGRAM H.

lie some time before binding it is better to use such a machine for tying up. The work can then be stowed into the smallest possible space and kept free from dirt and disorder.

Any job that is folded on the table and shows a tendency to buckle should be slit open on second or head fold. Enamel stock ("Diamond D") should be

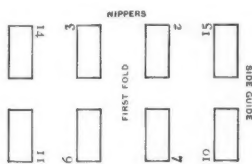


DIAGRAM I.

handled with white cotton gloves, and, if folded on table, sheets should be squared and cut so they can be folded "even corners" to register. The taking of register during folding will spoil work of that kind.

(To be continued.)

EVER IN THE LEAD.

A French journal professes to have extracted from an afternoon contemporary this editorial note:

"We were the first to announce, on the 5th inst., the news of the battle of X—. We are now the first to inform our readers that the report is absolutely devoid of foundation."

Written for THE INLAND PRINTER.

SOME CAPITAL IDEAS.

BY W. P. ROOT.

IT is a matter of regret on the part of some who have paid much attention to the subject that the necessary distinctions existing between the use or non-use of capital letters are being rapidly pushed aside. This unfortunate custom seems to grow just in proportion as machines are introduced to set or make type, thus dispensing with the traditional proofreader and his critical side notes. Machine oil at 10 cents a pint seems to have taken the place of "midnight oil," and such punctuation is now rife as was once characteristic of a signboard painter. If any established law for the perversion of at least some established rules could be discovered, the case would be tolerable, but each daily paper seems to be a law to itself in typography.

One of the worst customs, now almost universal among machinists, is to omit the final capital in proper names consisting of two or more words. Thus we are often treated to such refreshing forms as Lincoln park, Lincoln Park bank, Lincoln Park Bank association, Salt lake, New falls, Baffin's bay, Atlantic ocean, Monroe street, United kingdom, Medina County Medical society, United states, Mississippi river, North sea, Straits of gibraltar, etc. Now, why the authors of such violations of good taste prefer such misleading and offensive forms is a mystery to me. How do such illiterate people ever get a situation in the publishing business? It can be accounted for only by the fact that some men consider mere oddity a mark of independence of mind and greatness of soul, when it is just the opposite.

Let us look at some of these cases in detail. I have just laid down the Cleveland *press* (the joke is evident), wherein I have been reading about the "North sea tragedy." What does that mean? Nothing whatever, except a marine tragedy in the North, leaving the tragedy and locality indefinite; but if it had been printed "the North Sea tragedy," the locality would have been fixed and plain; neither should I have been pained to think that Stupidity was in the typographical saddle. But while I say this I know that remonstrance is useless; for experience convinces me that if printers in general are indifferent to anything, it is to the drawing of distinctions between the use or non-use of a capital or a comma.

Here is another one who speaks of the "Mississippi river." As there are many such rivers, he should have told which river in Mississippi he meant. Perhaps it was the Pearl, which is a Mississippi river; but if he referred to a river known as the Mississippi, but which is not in Mississippi at all, he should have capitalized both words, for then Mississippi River, like John Jones, is one noun, and not an adjective and a noun as in the former case. The same rule will hold good in such cases as "He is doing business in Monroe Street." "Monroe street" means a street in Monroe.

Baffin's Bay is a noun, and calls to mind a definite

body of water; but "Baffin's bay" means any bay Mr. Baffin may have had in hand.

Another paper (machine edited) speaks of the good understanding between the United States and the united kingdom. As "United Kingdom" is just as much a proper and corporate name as "United States," it should be capitalized for a similar reason. National bigotry accounts for it.

Again, some papers print the names of religious denominations and political parties with small initials, but one does not have to read very far before he will find that the illiteracy of which such capitalization is the inevitable indication pervades the whole paper or book. My attention was called to this last night in reading a standard work on the history of the United

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XVIII.—ON THE USE OF PRONOUNS.

AS a pronoun is literally a word used in place of a noun, its relations to other words are those of nouns. But even a pronoun that commonly stands in the sentence merely to avoid repetition of a name may be used instead of almost any phrase, though only when the phrase for which it is substituted has itself a naming function. Besides, some pronouns are used where the noun for which they stand could not be used, except with the addition of some other words, so that it is not quite so obvious as in the simpler instances that the pronoun is a substitute; and in



Photo by E. M. Keating.

THE BLIZZARD.

States. The author spoke invariably, from first to last, of the federal, democratic, republican, whig, prohibition and all parties in a general sense instead of the specific meaning that capitals would have indicated.

MY CRAFT.

Homeward they come, like curses olden,
The white craft launched on the inky seas,
Minus their cargoes of guineas golden,
Since editor folks are hard to please!
Soft as the dawn that unveils the morning
I've sung weird songs as the sirens sing;
The refrain comes back in notes of scorning—
No lucre bright do my warblings bring!
There's a day, maybe, in the Future's folding
Fraught with golden joy to the Inkists' ranks—
When banks will honor the notes we're holding
Indorsed by the senders: "Declined with thanks."
—*Sydney Bulletin.*

A NEWSPAPER.

"I understand," began the large, scrappy-looking ward politician, "dat youse had a piece in your paper callin' me a thief." "You have been misinformed, sir," said the editor, calmly; "this paper publishes only news."—*Cleveland Leader.*

some instances the pronominal word has a relational function other than that of the noun, even to the extent occasionally of involving doubt as to its classification as a part of speech.

Errors are made by good writers in using pronouns, and it is not to be wondered at that less careful persons should misuse them, as they do and always will. A little book of "Exercises in False Syntax" is composed entirely of examples for correction, and includes many sentences like the following:

I don't like these sort of pens.
It isn't safe to trust those kind of people.
Aren't you afraid of his cutting hisself?
They ran away and hid theirselves.
My dog, who had followed me.
Her and I are in the same class.
Henry and him soon began to quarrel.
Not a boy in the class knew their lessons to-day.
Mary and her went to school together.

These are not the kind of errors that intelligent people need to be warned against; they are much more

frequent than they should be in speech, but no writer would ever make any of them, except as a record of ignorant speech. The first two sentences, though, show an erroneous classification of words as a part of speech, since the words wrongly used are in these instances adjectives, and not pronouns. Some grammar text-books have this blunder, notably Fowler's, which in its exposition of grammatical principles is very good.

While the plain misuses of common occurrence in untrained speech are not found often in writing, the errors that writers do make are violations of the same syntactic principle of agreement. They depart from the conventional understanding that certain words must be used in certain relationships, and that any other word or form in place of one of them is erroneous.

The syntax of pronouns should not be difficult to master. Much more has been made of it in text-books than was ever necessary, and this is probably a reason for lack of understanding a matter so simple. What is needed can be told in few words.

When the noun for which a pronoun stands (the antecedent of the pronoun) is nominative, the pronoun should be nominative. One difficulty in this case arises from the fact that there was a time when objective pronouns were commonly used in such instances, and many writers have asserted that at that time such use was grammatical. The fact seems to be that the people then were content to be ungrammatical.

Goold Brown quotes many good authors in his examples of improprieties for correction, among their sentences being the following:

You are a much greater loser than me.
Do not think such a man as me contemptible.
My father and him have been very intimate.
What can be better than him that made it?

When these sentences were written they were not likely to invite criticism, not because they were grammatical, any more than they are now, but because it was the fashion of the time to be ungrammatical in this particular. In each of them an objective pronoun is used for a nominative antecedent. Brown's rule is: "A noun or a pronoun which is the subject of a finite verb must be in the nominative case." The nominative personal pronouns are I, we, you, he, she, it, they, these, those, who. The objectives are me, us, you, him, her, it, them, these, those, whom. Three of them are the same in both cases, but the others are not.

In each of the first two sentences the pronoun should be I, because it is the subject of a finite verb, understood. Thus the sense in the first sentence is, "a greater loser than I am;" and in the second, "think such a man as I am to be contemptible." In all such cases the correct pronoun to use is the one that would be used if the verb were expressed. No one would say "than me am," or "as me am," and the pronoun is just as wrong when "am" is under-

stood as when it is expressed. In the other two cases the pronoun should be he, not him, for the same reason. When a proofreader finds any of these misuses in matter intended to be right, he should correct it; if it occurs, however, in quoted conversation, or anywhere as representing the speech of an ill-educated person, he should leave it unchanged.

Use of a nominative instead of an objective pronoun is also frequent. Brown's rule for objectives is: "A noun or a pronoun made the object of an active transitive verb or participle is governed by it in the objective case." Here are some of his examples of error, being actual quotations from print:

Let not him boast that puts on his armor, but he that takes it off.

Let none touch it but they who are clean.

The chaplain entreated my comrade and I to dress well.

Declaring that he should have who he chose in his carriage.

He found his wife's clothes on fire and she just expiring.

No one would say "let he take something," "let they touch it," "entreat I to dress," "found she expiring." Yet these are exactly the expressions used in the examples, but with the words in their normal order, which is disturbed in the sentence. In the other example "who" is used where "whom" is demanded by grammar, but the error is one not so commonly recognized as such as the others are. This is, in fact, a misuse that has almost the standing of usage in sentences where the pronoun is not preceded by a preposition. Many who would never speak of a person "to who" anything happened, knowing instinctively that "to whom" is the right expression, almost invariably say "who" when the preposition is omitted or far away from the pronoun. All these uses are ungrammatical, and always have been, notwithstanding assertions by language historians that they were once grammatical.

(To be continued.)

A LABOR VIEW OF A LABOR LEADER.

A writer in a Western labor journal calls attention to the fact that any person can order a strike, but that brains and the most sterling qualities are needed in the man who wins a victory for labor without resorting to a strike, with all its attendant evils. Nothing truer of the labor movement was ever uttered. When the day of casting up, or reviewing thoughtfully and intelligently the history of labor's struggles comes, men's services to the cause will be judged more by the strikes they have prevented or delayed than by those they have led, whether to victory or defeat. This does not mean that strikes are not sometimes unavoidable and absolutely necessary. It does not mean that strike leaders have not rendered invaluable service to the cause of labor. But it does mean that in these times, at any rate, the diplomat is of more benefit to the labor movement than the warrior. When the two qualities are combined, when the fighter is also a diplomat, one who has the ability and the self-control to hold the fire of his own forces while drawing that of the enemy, then we have the ideal labor leader.—*Minnesota Union Advocate.*

Written for THE INLAND PRINTER.

CREATIVE ABILITY AND THE INITIATIVE.

BY GEORGE SHERMAN.

CREATIVE ability—another name for originality—and the initiative and stamina to carry out an idea are the groundwork upon which the majority of prosperous printers have spelled the word success.

The modern merchant, the manufacturer, and all those who depend upon publicity for the success of their wares, are constantly looking about them for the printers who possess this creative ability in addition to mere mechanical skill. The “days of auld lang syne” and the régime of he who can only follow copy have passed away. The course of events has created a new requirement of the printer. He must be able to create new ideas, write a catalogue, or evolve a booklet, as well as print it in an attractive manner. Business has become specialized and life is too short to the hurried man in the commercial world to permit him to dabble in callings for which he has not been specially trained. John Wanamaker has said that his business success has been attained by knowing where to get men who could do well what he could not do passably.

And who is better fitted for the building of advertising literature and business-getting devices than the printer? The “pure-and-simple” advertising man lacks that practical knowledge so essential in the production of pleasing results with the materials of a printing-office. In a paper on “The Advertising Value of the Catalogue,” delivered by Louis Barta, of the Barta Press, before the Boot and Shoe Club, at Boston, February 15, 1905, he said: “There is a large number of young men, loosely filling positions as advertising managers, who feel it to be their duty to work out a so-called ‘original’ type-design for every booklet they send to the printer, although they may never have seen the inside of a print-shop half a dozen times. This class of advertising men is a detriment to manufacturers and a stumbling-block in the path of advertising progress. The art of handling type—of marshaling it into harmonious combinations—of giving it the effectiveness that brings results—can be acquired only by years of patient study and practical experience, and the man who desires to make his catalogue profitable should hold a heart-to-heart consultation with some type expert before definitely deciding on the work. . . . Catalogue-making is an art in itself, and the work should never be entrusted to a novice. From beginning to end, every detail should be handled with painstaking care, backed by thorough knowledge and expert skill. The copy writer must know just what to say and how to say it; the illustrator must have a full appreciation of the possibilities; the compositor must see to it that the typography adds to the attractiveness and strength; and the pressman must know how to operate his machines so that no

defect will mar the effectiveness of the finished product. Then, and only then, will the catalogue exert its greatest power and prove its intrinsic advertising value by the results it brings.”

Mr. Barta is but one of scores of prosperous printers who have gained their success through making the business of writing advertising literature and creating new ideas a substantial factor—a part of the inventory—of their printing business.

But the average printer—he who is grinding away in the same old rut from year to year—will say that



he is not possessed of the tact, the ingenuity or the literary versatility. I doubt the truth of this. I believe that almost every printer is aware of the progress continually going on about him. I believe that if his methods are of antiquated origin, he surely realizes it by comparison with the work of his progressive brothers. He would fain get out of the old rut—but he lacks the initiative and stamina. In an interesting booklet recently issued by the Griffiths-Stillings Press, Boston, a story of “Four Kinds of Men” describes a character that is closely related to that average inactive mortal—the printer without the initiative and stamina. That man is classed among the sleeping kind: “He who knows and knows not he knows—he is sleeping. Wake him.”

If you have but the heart to begin a new era—to break away from the time-worn methods of “ye olde

time printer"—success is sure to come. Begin by giving a different tone to the literature advertising your own wares. If you are not gifted with a talent for expressing things in the polished style of men in the literary world—refrain from it. There may be enough individuality in your own homely way of saying things to create far more absorbing interest than would be possible with all the frills and furbelows of a highly ornamented vocabulary. But say something new—say something different—and, even though your expressions may lack all these petty niceties—you will soon leap to the front and to success. "Jones, he pays the freight" won favor in an instant. It was on the tongue of everybody. It was copied and modified by hundreds of other advertisers. And why? Not because it was a literary master stroke. In fact, the sentence is crude and inelegant. But the expression is bluff, "snappy" and to the point, and at that time it was an entirely new way of expressing a commercial proposition.

It is just as easy to say something distinctive as to be commonplace. It may be hard, at first, to get out of the rut if you have been in the habit of saying: "We do all kinds of printing," "Our prices are the cheapest," "No job is too large or too small for us," "All kinds of general printing," "Good work at reasonable prices," "Our Motto: Low Prices and Quick Work." Everybody—your neighbors, and perhaps the entire town—knows that you are in the printing business, and they must also be aware of the fact that this business of yours consists of making impressions with type and ink on paper. But this cold, matter-of-fact assertion does not prove that you are not a "dead one." How much more interesting and how far superior would be the proof that you are alive and progressive if you were to say something like this: "We would rather not have you give us a job of printing worth \$10 if you want it done cheaper. The conscientious printer who knows how to do good printing will give you an artistic and well-finished piece of workmanship. If he has to skimp the price to get the order, he will have to skimp the quality or lose money on the job. We are prepared to lay our work down by the side of that done by the other printer and let you judge of the comparative quality. Or, we'll show you samples of the clever pieces of printing we've done for others, and guarantee your work to be equal in every way—even in the reasonableness of price."

This sounds interesting. You have created an argument, and an argument is always interesting. You have established a feeling of confidence in your ability to do, which is something over and above the mere reiteration that you are still a printer and still printing at the same old stand and after the same old methods of twenty years ago.

Converse D. Marsh, of the Bates Advertising Company, of New York city, has said: "There are different ways of expressing things. There are paragraphs that refuse to get themselves etched on any-

body's brain, and there are sentences that no one can either avoid or forget. Advertisers seek to steer clear of such paragraphs, and to them such sentences are diamonds and rubies." Fortunes have been made by being different—even by saying old things in a new way. Other fortunes are to be made by this same method, and to the printer—the man who gives form and force to every important thing that is said and done—belongs the opportunity to reap the profits and the successes from this new branch of the printing industry.

The advertiser is ever anxious to do something that will corner publicity. He wants to create an oasis in this vast desert of advertising, and he will spend a fortune to accomplish this. Some men will pay from \$500 to \$1,500 for the possibilities of results from an ordinary advertisement in a magazine. How much more would they spend for this same space if the merits of the matter contained therein could be made to eclipse all the rest of the advertising within those covers? Nothing has ever been done or said in a distinctive manner that did not reap profits for its author. The first man to use colored ink in his displayed advertisement reaped results until the originality of the idea spent its force by the too prolific increase of other advertisements of the same character. He was followed by the man with the insert printed on colored paper. These devices, and others similar, increased to such an extent that the confusion soon robbed them all of special merit. The final and most successful means of gaining special attention centered in the carefully worded advertisement. It is the one permanent road to success through publicity.

While considering this question of cornering publicity, a short time ago, I accidentally came across a publication that contained a page that had been lapped over at the corner while passing through the folding-machine. In trimming the book, this corner naturally escaped the knife. It resulted that when the folded corner was opened out a perfectly regular extension protruded beyond the confines of the book. I could not refrain from thinking how valuable this idea would be to the first advertiser to grasp it. If a sentence something like "This page is of especial interest to you," were printed in red ink on the margin, as illustrated, who could refrain from opening this particular place? Little things of this kind are often very valuable.

You have this creative ability, but you must infuse into it the initiative and the stamina.

A JAPANESE ADVERTISEMENT.

As an illustration of the Japanese advance in the art of advertising can anything be more complete than this? "Our wrapping paper is as strong as the hide of an elephant. Goods forwarded with the speed of a cannon ball. Our silks and satins are as soft as the cheeks of a pretty woman, as beautiful as a rainbow. Our parcels are packed with as much care as a young married woman takes of her husband."—*New York Tribune*.

Written for THE INLAND PRINTER.

STARTING A JOB-PRINTING OFFICE.

NO. 1.—BY FREDERICK F. TURNER.

THE vital elements that enter into the make-up of a successful business man are the commercial instinct, business acumen, foresight, tact, executive ability and a good knowledge of business economy.

fitting of oneself in his spare moments for the great responsibilities that business management entails. The former is greatly to be preferred.

The job-printer who is about to start in business (or who has already started, but finds that even his best efforts are not productive of the success that he had wished, that his dreams are going contrariwise in



THE BRIDE.

Drawn by F. S. Manning.

He can not be entirely successful in business who is not its intimate relative and who does not bring into play these elements to a more or less extent in his every-day work. Bestowed by nature on some, they are greatly augmented by preparatory training, either in the managing of the business of another or in the

spite of all that he can do), should know that the capacity and willingness for hard work are essential. Also a knowledge of printing trades economics, book-keeping, estimating, ascertaining costs, office management and arrangement and, of course, a thorough knowledge of the technic of the printing trades, and

in theory, at least, of the allied industries. Without knowledge of these fundamentals he is heavily handicapped. In addition, he must have faith in himself, in his ability as a job-printer and business man that he may achieve an enduring success.

Perhaps nearly every man who is well balanced knows himself to a greater degree than his fellows do. Few can tell more accurately than he, if he will but admit it, what are his strong points, what his weak. Experience in the job-printing office has taught him whether his mind is mechanical or whether it leans more to the esthetic, whether he is practical or theoretical, whether his powers of perception are dull or acute, whether his manners are suave or blunt, whether he possesses dogged determination or the tendency to become easily discouraged, and whether or no he has the faculty of nice discrimination.

By all means try to find out and do that for which you are by nature the best adapted. Man often makes the error of going into business when a little conscientious study of himself—a little introspection—would convince him that one of his practical and mechanical temperament should remain an artisan, unencumbered by grave responsibility.

If, after a rigid self-examining, he finds that he does not possess all the qualities that make for a successful business man, the better way is to seek a partner, an all-round printer if possible, who does possess those qualities wherein he is deficient. In starting a business, the partnership plan has in it much to commend. So few men are good business men and at the same time good mechanics that this is a vital point to consider.

If, for any reason, one entertains doubts as to his ability to run the establishment that he has in contemplation; if he fears competition, and is also fearful that the venture will not be crowned with success, rather than trust to luck or to Providence to guide him aright, he should at once relinquish all thoughts of starting (or continuing) alone, for this very diffidence can be, and in all probability will be, the cause of his swelling the long list of business failures. At least, the business can not prosper to any appreciable extent while he entertains such pessimistic views. There must be power behind the man in the form of a definite purpose, with zeal, ambition, vitality and lofty ideals to aid him to a realization of it. He must go into it with vim and resolve that his enthusiasm shall not lag, that all his vitality and intellect shall be applied solely in the effort to make it a success. There is no room in the realm of business for laggards, especially in the job-printing business. One must make up his mind, if he is about to establish a new business, that for a time at least it will be an incessant grind.

He should also imagine what he would like to have his plant five, seven, ten years hence, and build accordingly, having a care, however, not to erect entirely in imagination. There must be a good foundation. Just look at the building of the foundation for a modern

skyscraper, digging deep and laying a solid mass of iron and steel and stone and cement. In like manner should the printer dig deep for his foundation in business and build on that from well-defined plans. Other things being equal, success will surely be the outcome.

The decision to start a job-printing office must be backed by the determination to overcome obstacles, to be fair to competitors, to do the best work of which he and his plant are capable at a fair margin of profit.

To have had experience in the management of men is a great aid in the conduct of it. This experience tends to strengthen his structure. It is good to know that "responsibility has gravitated to him who could shoulder it." It imparts the knowledge that to be successful he must plan for others. The pitiful spectacle of men who are unable to think for themselves can not but loom before one of his experience as he meditates upon starting on a business career.

PARTNERSHIP.

If, because of the timidity of capital, as is often the case, one is compelled to start in business alone, the services of a trusted employee, and at the same time an all-round job-printer, must necessarily be sought until such time as the business is rendered attractive to a partner as an investment. One who will go himself, if necessary, into the highways and byways in search of business is worth a good deal more to an employer, even at a much larger salary, than the ordinary disinterested workman, and his services should be procured if possible. It should be borne in mind, however, that he can not possibly have the same deep-rooted interest in the business as would a partner, with his money invested in it.

In partnership, in order that there may not be discord, there must be a common interest and the respective temperaments of the partners should harmonize. The writer has in mind two instances where discord in business marred the careers of two promising young business men and resulted in office equipment being prematurely sent to a secondhand dealer.

A partner in business should be chosen much as a wife should be selected. Literally speaking, a period of "courtship" ought to be devoted to the necessary and interesting procedure of ascertaining the strong and weak points of each other. When they have become "engaged" and are about to enter the "marriage state" they should shake hands and vow to "love, cherish and obey" each other to the best of their ability. Then will comradeship be the more likely to prevail. Anticipating a rupture, however, the terms of "divorce" should be agreed upon before the "marriage certificate" is signed. The best plan, however, is to arbitrate differences. They should be submitted to three disinterested parties and their decision must be final.

The next important consideration is whether one shall purchase a plant of long establishment or found a new business.

To purchase a job-printing plant of long standing with the good-will and interest combined in the purchase is, in most instances, rather a costly proceeding, as the proprietor of such an office very often values the good-will very highly. It is, however, more easy to interest a partner in the purchase of an established job office than to start a new plant. Another redeeming feature is that the anxiety attending the starting a new plant, whether or no it can be made to pay in the locality, and a thousand other vexations, is reduced to a minimum. To purchase a job-printing office of long establishment one should have a knowledge of the value of printing machinery and material, be able to take an inventory of the plant himself, so to speak, so that he will not be inveigled into paying more than it is worth.

Assuming, for the sake of discussion, that it has been decided to start a new plant, the next problem is the equipment. The paramount idea should be to make it a model plant, primarily to attract a partner. New material and machinery is always the best; it makes for a cleaner and a better equipped office. A great advantage in starting a new plant over purchasing one of long establishment is that one does not purchase a lot of material at a high price that is either worn-out or out of date, but only that which he needs, and that in good condition. Better work is the result and greater is the pride in such an office. In those cases where capital is limited, the temptation to purchase secondhand material is great, and such are the circumstances in some instances that it is better to buy some secondhand material than not to start in business at all. If, in such a case, one sees a bargain in a secondhand press, and it is in good condition, why not purchase it?

In buying presses, the ultimate object should be to have them all of the same make. They make a better appearance, and in the general run of work better results are obtained. Generally speaking, one or two presses are all that can be used with profit at first. Others can be procured as the business increases.

Other purchasable secondhand printing materials are brass job galleys, spaces and quads, composing-sticks, imposing stones, galley storage racks, lead-and-rule cutters, mitering machines, paper cutters. Type frames are sufficiently inexpensive to warrant their being purchased new. It does not pay in the long run to buy secondhand job type. It is seldom that it is offered for sale in really good condition. Besides this, the style of face is, as a rule, obsolete, unworthy of being used in an up-to-date job-printing office. The greatest advertisement vouchsafed the job printer, *good work*, is rendered impossible with such type, and the chances of success are marred in the beginning. The same applies to brass rule, ornaments and borders. The better way to purchase type is in series. Experience has taught us that more and better work can be done with double fonts of two or three series of type than with a hundred fonts of promiscuously selected

type-faces. By buying faces that will harmonize well with each other, the work done will be bereft of a monotonous sameness. In ordering job sorts, be careful to order a sufficient quantity in the beginning, so that the necessity for reordering will not arise. The present method of typefoundries in charging for setting the matrix on each sort makes sort ordering rather an expensive proceeding. Indeed, it is often cheaper in the long run to order a new font of job type, if sufficient sorts can thereby be had, rather than sort it up. If new type is ordered, the style of which is popular, it pays to order a goodly quantity—double fonts at least—as jobbers generally seem to have a penchant for setting as much as possible of their work in the newest type-face. Wood furniture is so inexpensive, even the best made, that its purchase, secondhand, should not be thought of. A little metal furniture, used in conjunction, greatly enhances its usefulness in the preventing “springy” forms. Plenty of the daily necessities—quoins, chases, composing-sticks, job galleys, spaces and quads, quotation furniture, brass rule, etc.—greatly facilitate matters and are time-savers and trouble-dissipators.

Be sure that all secondhand material is in good condition. Avoid rattle-boxes in presses, broken-down type stands, if you elect to purchase them, and battle-scarred type cabinets. Type cabinets and galley dumps and such furniture in good condition are generally worth purchasing, provided they are a good bargain.

It is not wise nor prudent to expend one's entire capital at first. In fact, generally speaking, one should not expend more than half of it. So many necessary little things, at first undreamed of, are needed later that for what one does in haste, in purchasing printing-office material, he repents at leisure. Because he must needs have working capital he must curb his enthusiasm in this regard, remembering that there is the most distressing period of “all going out and nothing coming in” to be provided for.

(To be continued.)

WHAT IS A GENTLEMAN?

The question always comes up: What is a gentleman? Some say he is a man with a silk hat, and others a man with a smooth tongue. But men connected with the newspaper trade have a canon of their own. “Mr. Editor,” said a patron one day, “how is it you never call on me to pay for your paper?” “Oh,” said the man of types, “we never ask a gentleman for money.” “Indeed!” the patron replied. “How do you manage to get along when they don't pay?” “Why,” said Mr. Editor, “after a certain time we conclude he is not a gentleman, and we ask him.”—*London Mail*.

WORTH ABOVE THE SCALE.

I have taken your much-prized publication regularly for the past six years and would not be without it if it cost me \$1 per issue. I owe whatever I know of the art preservative to a careful and constant study of the principles therein set forth. I might say that I owe to THE INLAND PRINTER my rise from a scale man to one who draws \$5 in excess of the scale.—*H. C. Dillingham, Grand Forks, North Dakota*.



"THE GOOD OLD SUMMER-TIME."
Courtesy, Herbert J. Metcalf.

THE TREATMENT OF PRINTED PAPER.

A process has been patented by Mr. Herbert Jackson, chemist, of King's College, London, W. C., in which, in treating printed paper, the ink is removed from it while it is being pulped to be remade into paper.

The following description is given by the patentee: "I pulp the printed paper in any known manner in the presence of water and a substance which has a solvent action on the vehicle of the printing-ink but is immiscible with water. I then add another substance or substances which will cause the immiscible substance to mix with or dissolve in the water. I then squeeze the pulp to remove as much as possible of the adhering liquid, and finally I wash the pulp with water to carry away the printing-ink. An example of the kind of substance which has the desired solvent action and is immiscible with water, is oleic acid, and an example of the second substance to be added is ammonia. The invention is not limited, however, to the use of these; other substances having the functions already defined may serve. When oleic acid is used the treatment may be effected at the ordinary temperature, but if the substance has a melting point above the ordinary temperature, the pulping may be carried out at a higher temperature. The oleic acid may be recovered from the washings by treating them with a mineral acid.

"The best method I know of carrying out my invention consists in first tearing the paper into small pieces and mixing it with about the proportion of water usual in pulping waste paper. There are then added from two hundred to five hundred pounds of oleic acid per ton of paper; or a mixture of fatty acids, such as is obtainable from cotton-seed oil, may be substituted for the oleic acid, it being understood that any such mixture must be liquid at the temperature of the water used. The dirtier the paper, the greater is the proportion of fatty acid required.

"The paper is now thoroughly pulped in any known manner with the fatty acid and water, which speedily become mixed into an emulsion. When the pulping is complete and the printing-ink has been thoroughly softened and extracted, there are added thirty-six to ninety pounds of the strongest solution of ammonia (specific gravity .885) or an equivalent quantity of a somewhat weaker solution or of a solution of some other suitable alkali, such as caustic soda.

"After completely mixing the pulp with the soapy liquor produced, the latter is drained away and the pulp thoroughly squeezed to express as much as possible of the adhering liquid. The cleaned pulp is finally well washed with a soft water, preferably made slightly alkaline. The process may be conducted at the ordinary temperature or at a higher temperature.

"In the case of very dirty papers, it may be convenient to treat them in the first instance with a hot alkaline liquor consisting of about fifty or sixty pounds of caustic soda in about the usual proportion of water for pulping one ton of the paper. This liquor is drained away before the treat-

ment with the fatty acid as described above. The fatty acid or acids may be recovered from the soapy liquor in any known manner, and this is obviously important to the economy of the process."—*British and Colonial Printer*.

Written for THE INLAND PRINTER.

IN THE GOOD OLD SUMMER-TIME.

BY HERBERT J. METCALF.


When the bees are on the clover, and the grass is thick with dew,
And the wind so softly sighing sings a song to me and you,
When the glimmer of the sunshine, pouring down from realms above,
Filters softly through the tree-tops, like the softest words of love,
Then my mind reverts to childhood, 'midst the scenes of every clime,
When it wandered in the woodland, in the good old summer-time.

Let me see the dome of Heaven; let me feel the breath of spring;
Let me hear the sounds of summer, and the blessings which they bring;
Let yon shaded woodland hide me from the glare and dust and heat;
Take me back to that cool brooklet where I bathed my sunburned feet.
Oh, those bygone days of pleasure, how they pass before my view,
As I lay 'midst flowers and grasses looking up into the blue!

How I'd like to wander backward to those happy days of yore,
And see the blossoms clinging near my mother's kitchen door.
While I'm dreaming, fondly dreaming, of those days long past and gone,
From a tree-top in the meadow comes a strain of sweetest song.
Sing on sweetly, ye wild warbler, sing for me that sweet refrain,
While I lie and dream of boyhood and the fields of ripened grain.



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A Rose of Yesterday 



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, Editor.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS,
EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETT.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

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EDITORIAL NOTES.

TURKEY in Europe last year imported paper and cardboard to the value of \$900,000, but it was not all for the printing-office by a good deal, as \$400,000 was for cigarette paper.

WHY should the newspapers put "spread" heads over statements of scientists to the effect that money is diseased? All that ever came our way has been sadly afflicted with some sort of wasting complaint.

AMONG the purposes of a new association of master engravers, writers and designers of Paris, France, are the cessation of cutting prices, the establishment of minimum rates, and, strangely enough, limitation of the number of apprentices.

AN eight-hour conference between representatives of the Typothetæ and Typographical Union this year, on the shorter work-day question, would probably save long weeks of turmoil and stress, to say nothing of pecuniary loss, in the salad days of 1906.

SPEAKING of "easy things" in legislative and governmental printing contracts, they evidently know a thing or two about such matters in Italy. The defenders of a minister accused of extravagance in ordering twenty-eight thousand visiting cards during a year, retort that he was extremely moderate, and point to the record of two other ministers in vindication of their friend. One of the vindicators managed to use ninety-eight thousand five hundred cards in three years, and the other, fifty-four thousand in fifteen months.

PRESIDENT HIGGINS, of the International Pressmen's Union, addresses the members of that organization every month through the *American Pressman*, and occasionally speaks out in meeting in a manner quite refreshing. Last month, in referring to one of the larger cities, he says that the conduct of the pressmen's union has not been such as to cause feelings of pride "in some of the men there who carry cards." Without much knowledge of the circumstances, that reads as though it might be a thrust at a very sore spot, but plain speaking can not hurt the organization, whatever effect it may have on presidential tenure of office.

THE gentlemen who prepared the latest annual report of Dundee (Scotland) Typographical Union are not blind followers of precedent, for they varied the monotony of such usually uninteresting documents by commending the employers for their endeavor to keep their town in the front rank by purchases of the "best and most up-to-date faces." Let the cynic roar about the insidious influence of the type salesman; we applaud the departure as being entirely within the province of the organization. Who are

more interested in the welfare of the business than the workers, and who better qualified to pass judgment on the efficiency of employers in this respect than the men who handle the material? It may not always be proper or judicious to criticize, but the tendency is to err in withholding commendation when due. And organized bodies of employers and employees are not exceptions to the rule, we may be sure. False pride of this kind is the fecund mother of troubles.

ACCORDING to some authorities, the book-publishing business is experiencing a decline in France. It is said that during the past year the public spent less than \$2,000,000 on new books, and as a consequence booksellers are on the verge of bankruptcy, many authors having already arrived at that point. The physical culture craze and the increasing popularity of magazines and newspapers which furnish romances with thrills are all held to be responsible. The probabilities are that the Frenchman, or Frenchwoman, rather, will soon tire of taking romances on the instalment plan, as others have done before, and the whirl of the flat-bed press will again be heard in the land, and the publishers' bank account wax fat.

THE employing printers of South Africa are perfecting their organization, and have invited the Typographical Union to coöperate in putting the trade on something approaching a stable basis. It is expected that the two associations will find common ground in the demand for the reimposition of the tax on imported printed matter. The union has been pressing the question on the authorities, but received scant consideration. Now, however, a better case has been made out, and all parties are hopeful of success. Data have been secured showing that, since the abrogation of the tax, there has been a decrease in the work done. The "printing broker" is abroad in the land of diamonds, and producers vow they will exterminate the "parasites," as the brokers and their exploiters are called.

AFTER wrestling with the nerve-racking question of authors' corrections or alterations and canceled matter, the London Master Printers' Association makes bold to commend the following suggestion to its members: "(1) That members should deprecate the invitation to include authors' alterations in the estimate price of composition, and should make it a rule to decline, wherever possible, so to do; and (2) That in estimating for authors' alterations, the wording should be: 'To be charged ad valorem,' and not 'At — per hour,' as is often asked for." All this is somewhat trite, but there is more in the latter suggestion than appears at first blush, and in commenting on it the *Printer's Register* aptly says: "The 'hour' has an elastic value, necessarily, with the printer, varying according to the men employed, and is therefore a misleading term to the customer who supposes he is pay-

ing for sixty minutes by the clock. Canceled matter should always be the subject of a specific extra charge, and should in no case be included in an estimate for composition."

WHILE no one predicts the downfall of "syndicated journalism" in Great Britain, the "newness" has not worn off, and printerdom smiles at some of the anomalies it occasionally presents to the public gaze. Recently Publisher Pearson was being twitted on the fact that, while his *Standard* was talking of the "misjudged humanity" of the Czar in not settling the strikes by using artillery, "the most effective of all means," his *Express* was printing lurid articles reproaching the butchery of defenseless people. Mr. Pearson's excuse or defense, if he deigned to make one, is not recorded. If he did, he probably said he was a news purveyor and furnished the people with what they wanted. This is a far cry from the molder-of-public-opinion conception of an editor and publisher, and the new order of things must inevitably lead to a diminution of influence on the part of the press, from which even papers of the old school must suffer.

BY virtue of an act passed at the last session of the virile Kansas Legislature, that State is to have a printing-office. The governor is authorized to appoint a commission of three, "two of whom shall be well versed in the cost and quality of printing and binding machinery and material," to purchase a site, erect a building and equip an office, at a cost not to exceed \$68,000, of which \$32,000 is to be expended on the plant. Usually, such a move is the outcome of years of agitation, but not so in the State that moves so quickly in this rapid age, and always appears to have something the matter with it. There arose a clamor to have the State printer elected by the people, and Topeka Typographical Union took advantage of the resultant discussion to agitate for a State office. The union's forces were led by Mr. T. B. Brown, an occasional contributor to *THE INLAND PRINTER*, and for many years foreman of the office doing the State work; and his expert knowledge of the subject had much to do with the result.

"It aint so much what 'e said as the nasty wav 'e said it," was the complaint of one of our transatlantic cousins, and this seems to be expressive of some of the bitterness entertained on account of "demands" and "declarations" in the camps of the union and the employing printers. Here are a number of men buying the most expensive thing in a manufacturing business, an indispensable thing — skilled labor. And here is skilled labor itself which must have employment — it must be sold. Labor is a commodity plus the human element, so it will bear comparison with other commodities minus the human element. How will we get along if we depute our selling rights to delegates, or allow them to be deputed at meetings which we do not attend. Or shall we give up our right of selec-

tion to some one whose appointment has been arranged for at a caucus in which we have no voice. An individual active personal interest in Typothetæ affairs and in union affairs is incumbent on every member of these organizations. Personal antagonisms and unbusiness-like methods are making a sad mix-up in the printing trades.

THE superiority of American book printing has received a high tribute from the Minister of Public Instruction of New South Wales. Hearing that an American firm was out after the contract for printing schoolbooks for that State, the local craftsmen became alarmed and swooped down on the minister with the usual talk (not unknown here, by the way) about the necessity of patronizing the home market, and the dangers that would follow as a consequence of coquetting with the foreigner. The minister said that, while his department had not decided to give a contract to the American firm, yet he was convinced the Australians were not getting the same advantages from their schoolbooks that other countries were receiving. He exhibited some American books to the delegation, and asked if the work was not superior to the Australian product; to his mind there was no comparison. His chief complaint was that the illustrations in the home books were much inferior. The minister said that he thought it was improbable that the contract would be given to outsiders, but, his first care being the schoolchildren, he would insist that they got better value for their money, and that the local printers equal or approach the American standard of typographical excellence.

OCCASIONALLY some municipal art association takes a shot right at the printers' pocket nerve by attacking billboards on the score that they are an offense to the artistic eye, a disgrace to the city and so forth. There is some truth in the allegation that the average billboard is not what Keats had in mind when he spoke of a thing of beauty, but hoardings have an advertising value, and not infrequently hide from public gaze a disgusting collection of the discarded rubbish of urban communities. At its worst, the billboard is among the minor nuisances incident to city life, and the municipal esthetes might devote their attention to some of those which are offensive to all the senses. In this era of advertising, there is little chance of the billboard being suppressed; but the agitation may result here, as similar ones have in Europe, in having some sort of tax imposed on the board or on the paper it carries. France and Germany have such an impost, and it was reported a few years ago that the former country realized the neat sum of \$2,500,000 from its poster tax. It would be difficult to ascertain whether this reduced the quantity of printing or not, but the tendency is in that direction, and therefore such a method of raising revenue is pernicious from the printers' view-point.

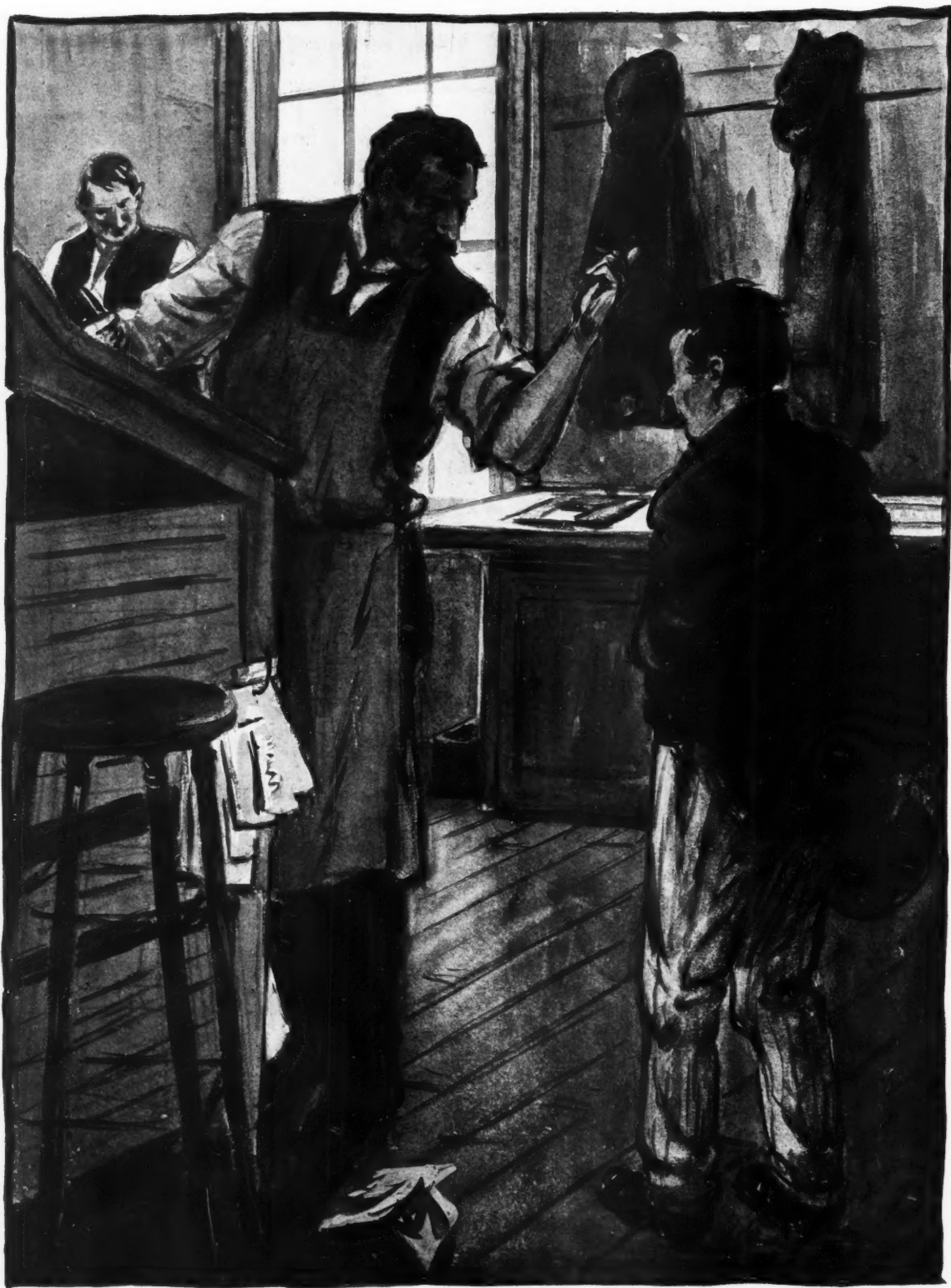
UNSANITARY CONDITIONS.

IT has been officially declared that consumption in printing-offices is not due to trade processes. In an Australian government office one of the composing-rooms was regarded as hoodooed on account of the number of deaths occurring among the employees, and it became difficult to secure talent; so difficult, indeed, that an official investigation was made. The investigators—four leading specialists—found that the percentage of deaths from consumption among compositors was twice as great as it was among the male population of the community, but a similar excess was observable in other countries. This surface showing would seem to justify the harsh things that have been uttered about the trade. The investigators, however, did not take these figures as conclusive evidence, but, after exhaustive examination, insisted that the high death rate was due to the compositor's unhealthful environment rather than to his trade, and was therefore remediable. Having gone so far, and being physicians, the investigators made a few suggestions for the betterment of conditions, the mere mention of which makes one wonder how, amid existing practices, the white death does not claim us all. First and foremost, there should be free ventilation without draft, accompanied by scrupulous cleanliness and examination of employees every six months, especially those who absent themselves on account of sickness. Then, too, dry sweeping and dusting should be abolished, and the "blowing out" of type-cases is apparently a sort of undertaker's best friend, in the investigators' opinion, for it is tabooed. It devolves upon the bosses to see that most of these things are done, but the physicians provide a rule that employees should not be allowed to expectorate on floors or in handkerchiefs, on pain of dismissal. Those who must spit are advised to buy pocket spittoons. It is doubtful if even in progressive Australia the government offices will be able to carry out the program, and little can be done toward this end in the average private office, but that little should be done willingly and with alacrity, for a high death rate from a preventable disease is a serious reflection on the humaneness of those whose penuriousness, carelessness or ignorance is responsible for it. After all, it is "good business" to have sanitary workshops. It pays splendid returns in vigor in place of lassitude, and robust employees instead of men who are "half sick."

W. B. P.

IS THIS AFRICA FOR THE AFRICANS?

THE somewhat familiar plea, "Patronize home industries," is regarded by some as narrow in its purpose, but none will deny that its popularity is world-wide. The boomers of ambitious towns honor it as a cardinal article of their creed, as do politicians of national fame, when it suits the purpose in hand. In Great Britain there are constant reminders that the "trooly loil" do not patronize commodities labeled "made in Germany," even though his most gracious



Drawn for THE INLAND PRINTER by W. J. Enright.

THE MODERN APPRENTICE.
AFTER STRICT EXAMINATION — IS HIRED.
(Continued.)

majesty is a regular of the regulars in "taking the waters" on the Continent. Following all these examples, South African printers protest vigorously against "printing orders going oversea." In addressing the business men of South Africa, the executive committee of the typographical union presents for their consideration the following:

"The printing industry in the Transvaal is one of the largest sources of employment, and those engaged therein contribute a great proportion toward the upkeep of business concerns in this colony. It is manifest that all the money expended by merchants on printing in Great Britain and foreign countries is so much deducted from the spending power of the printers in the Transvaal; and very little reflection will show that if the same system were employed to the detriment of the various other occupations, all we should need here would be a few receiving houses or agencies; for if industries languish and die through the work they were established to execute being sent away to other countries, the men engaged therein will be forced away by stress of circumstances. To attract and maintain a population we must provide them with avenues of employment, and we certainly can not do this by sending away orders for printing to Germany, Belgium or Britain."

If South African business men are up to date as boomers and nation builders, such arguments will not fall far short of being clinchers.

FOR THE BETTERMENT OF APPRENTICES.

APPRENTICES at the printing trades the world over are the subjects of much consideration at this time. While some unions are conducting meetings at which the future artists are addressed in an interesting manner on all sorts of informing and pertinent matters, trade publications are helping the boys along by telling employers what their duty is toward apprentices. These efforts are of good omen, and should inspire the youths with a desire for information and instil in their minds some idea of their importance in the industrial field as well as the knowledge that the years of so-called servitude constitute the golden age of opportunity for the mechanic or artisan. Employers, too, can not evade the force of the logic that is being hurled at them; in truth, these efforts will have borne fruit if some of them will but think that apprentices have rights which impose duties on those whom they work for and with. A transatlantic firm has instructed its managers to dismiss boys who do not early display some aptitude for the trade. Our informant rejoices at this as a twofold blessing, as it gives the discharged boys an opportunity to enter more congenial employment, and saves the business from additions to what he calls the stock of "ornamentals." When we come to look at it, what this employer has done is merely the simple, natural and just thing to do in the circumstances; and it is profitable, too. That

the action should merit laudatory notice of any kind is in itself a sad commentary on the existing state of affairs.

W. B. P.

OPEN OR CLOSED SHOP—WHICH?

THE open versus closed shop controversy has been waged a sufficient length of time to have produced some results, and the outsiders are now being heard from. These men are free from the prejudice begotten of material interest in the question, and, assuming them to be honest and capable—not a rash thing to assume—their views are of importance to those involved in the controversy, whose vision may be obscured by the smoke of conflict. The proceedings of the annual meeting of the American Economic Association show that no question on the program evoked so much interest among the scientists and general public as this one of the open or closed shop. Those having the matter in charge invited several members to prepare papers on the subject, the writers being free to express any views they desired. No attempt was made to give their presentation the form of a debate, a full discussion of the problem being the desideratum. In addition to these, a well-known trade-unionist and a prominent open-shop advocate, an officer of an employers' association—conservatives both—were also invited to read addresses, which, of course, were partisan, but injected into the discussion the opinions of those most vitally interested in the problem. After the papers were read, time was allowed for comment, which might, had those present desired, have developed into a debate. From an impartial source, though imbued with large sympathies for unionism, we learn that the representatives of the press present, as well as some of the economists, were surprised at the wealth of reasons adduced to justify the union shop. The effect of this is described as bordering on the sensational, one of the leading economists saying that he had come to the meeting convinced that the open shop alone could be justified, but the arguments and facts set forth in the opening paper persuaded him that there was justification for the closed shop. This explains why there was no prolonged debate after the papers had been read. As a matter of fact, the open-shop advocate complains of unfairness, inasmuch as six of the seven speakers favored the closed shop. On behalf of the Economic Association it is urged that it was not in the least concerned as to what views its members expressed, though it is admitted that if none of them saw fit to espouse the cause of the open shop, it would have been wise to have selected partisans of that idea to give it voice. Of course, this discussion is not the last word on the subject, but the reader will probably pardon being reminded that it was stated in this department some time ago, when the clamor for the open shop was creating a furor, that when the unions presented their arguments they would be found to carry great weight; and the result of the Economic

Association's field day on the question seems to justify the prophecy.

One prominent Chicago employer upheld the closed shop, and the open-shop advocate eulogized an establishment conducted by men who, he said, had learned the "useful lessons the unions had taught"—a shop where fairness and justice would be the keynote of the treatment of unionists. To one who has worked in several open shops and has a knowledge of many, this smacks of a tale from dreamland. The popular catch-phrases of the open-shop propaganda, such as "freedom to work" and "independent labor," were not taken seriously by the speakers. Most of what was said is well known to those who have followed the controversy, but one of the speakers, Dr. George E. Barnett, of Johns Hopkins University, endeavored to show that what vitality there exists in the open-shop agitation has its root in union-shop rules and the practice of many unions of denying employers an opportunity to participate in the formulation of these rules. So far as this writer knows, this view has not heretofore been set out at length, and the gist of the doctor's paper is reproduced here. In common with the vast majority of economists, he believes collective bargaining to be a better and more scientific method of determining wages in great industries than the so-called individual bargaining; and, realizing that the closed shop is the bulwark of the collective system, he favors it. He reasons that many trades unions allow members to work in open shops, provided they obtain the scale, without any regard for rules governing apprentices, etc., which are insisted on in closed shops. Though these men may be receiving union wages, they are working under materially different conditions, which often operate to the detriment of owners of closed shops, and in their effort to find relief the latter have joined in the hue and cry for an open shop. Reading the future in the light of the past, the doctor does not believe that anything better than a temporary adjustment can be achieved in this way. If the employers win, they will frame rules that are unjust and in time provoke revolt and a resumption of one-sided authority by the unions. Conciliation is the method by which this gentleman would remove the "chief abuse of the closed shop," and he claims this method to be in line with historical evolution.

In a few of the more highly organized trades, agreements cover shop rules, but, generally speaking, the unions are slow to surrender the prerogative of forming these regulations, but, in Doctor Barnett's opinion, "ultimately the unions must recognize that the greater part of their shop rules are as much elements in the wage contract as the rate of wages or the length of the working day." He expects that the conservative men in every union will throw the weight of their influence in favor of having such questions determined by conciliation, for the prevailing policy "can not stand the test of the unionists' own logic." Mention is made of the agreement between the

Typothetæ and the pressmen, which provides for the settlement of shop practices in conference, as indicative of the trend of affairs.

On the other hand, Doctor Barnett warns employers that they must have consideration for existing conditions and the traditions of the unions, for it is not in human nature to alter the habits of years in a day, and it is useless (he might have said, extremely irritating) for an employers' association to demand that a local union amend or submit to arbitration a national shop rule. The justification for such a conclusion is found in the development of the practice which is now claimed to be irksome and unfair. As is well known, "the organization of employers has followed at a distance the organization of employees; and when the supreme authority in the trade-union world was the local union, employers had no organization. By the time the employers had developed effective local associations, the centralization of trade unions in national governments was far advanced." This inequality in development has been a serious obstacle to conciliation, for, as the doctor asserts, "before conciliation can be highly developed in any trade, coextensive and effectively organized associations of employers and of employees must be formed." In the absence of such organizations among employers and through their mistaken policy of refusing to treat with the unions, in the nature of things it came to pass that shop rules were framed solely by the unions. In fact, it might be claimed with some show of force that the employers by their inactivity and arrogance had practically surrendered the field to the unions; and doubtless much of the opposition to a change is grounded on some such notion. In the printing-trade unions there is a disposition in some quarters to regard the division of authority on these questions as an impossibility, yet in practice there is, year by year, a growing recognition of the idea that legislation which affects the cost of production is a proper subject of negotiation with employers. There have been instances, it is true, where the union has refused to do this, but in one or two cases that are recalled at the moment, the employers wanted officials to disregard their limitations and assume the functions of a law-making body. As Doctor Barnett intimates, such demands are more likely to defeat their object than otherwise, and it is therefore expedient and just that the employers should take cognizance of and be governed by the mechanism of the union—demanding relief from the local union in local matters, and from the national union in national affairs, and not asking the officers to exceed their powers.

The open-shop agitation and its effects have been looked into by Mr. William English Walling, a gentleman of great wealth and of some experience as an observer of industrial conditions; and his conclusions are interesting. Before the controversy arose, in this gentleman's opinion, union officials were hopeful of an era of industrial peace. Now, unions that have not

engaged in conflicts for years are preparing for war in the belief that without agreements there will be a recrudescence of the days when strikes were ordered on any and every pretext. The unions have made up their minds that without the closed shop a trade agreement will become a "convenient cloak for the individual blacklist." To prevent this, many organizations are now about to take the aggressive, and strikes are encouraged on the theory that "it is better to resist and lose than not resist at all," which is calculated to stir the fighting instinct and foster that frame of mind in which men consider a conflict well waged if in economic defeat they have succeeded in giving the employer a good drubbing and gained for themselves an opportunity to claim a moral victory which is very satisfying to some people, intangible though it be to the ordinary wayfarer. In the course of his investigations, Mr. Walling has crossed the continent, has lived and mingled with union officials, and his wealth and social position are an open sesame to the employing class; so what he has to say on the result of these defeats of labor is entitled to respectful hearing. According to him, back into the open shops these defeated strikers go and commence an internal warfare which creates more bitterness between employer and employee and inflicts greater pecuniary losses than pitched battles in the shape of strikes and lockouts. He declares that these semisecret conflicts are being waged in thousands of shops to-day. A strike is conducted under certain rules, so there comes a time when it is declared off and there is a resumption of old relations; but the smaller guerilla-like struggles are increasing, governed only by the instinctive laws which labor has evolved for its self-defense in dire extremities. Perhaps the most important—certainly the most significant—statement which Mr. Walling makes is that just such conditions produce conspiracies which result in restriction of output. This from his pen is especially worthy of consideration: "It is this kind of a conflict that threatens the industrial life of Great Britain, that has delivered so many British industries into the grasp of the deadly 'ca' canny' system (restriction of output), where men who feel that they can not increase the amount of their wages through the open strike have discovered that they can safely decrease the amount of their work through a tacit understanding."

If like causes produce like effects—and they undoubtedly do—then those who would force the open-shop issue should weigh well the possible consequences of their seeming success. It is folly to assume that labor can not defend itself, or at least inflict injury, under any and all circumstances. Such a vital element in production can not be divorced from its potentialities. It is simply a question of method. Illustrative of this, a well-known publisher once said, after an experience with a non-union force, that he preferred unionists, because they knew what they wanted, demanded it and tried to get it openly and

above-board, and did not try to "skin" the office. Those who think that by weakening the unions labor will be shorn of its power can be referred to the example afforded in Russia. Speaking largely, it matters not so much whether men are organized as whether they are inspired with the desires and aspirations which unionism inculcates. If they are, they will achieve their end, despite all the influences that may be arrayed against them.

Mr. Walling is probably among those whom President Gompers, of the federation, recently designated as "enemies of unionism," yet he does not believe that the unions will be worsted in the anticipated struggle. He finds that they have actually become stronger despite the war waged against them, and, while they have lost in prestige before the country, "they seem to have gained in internal organization and fighting power." Figures are given showing that the growth of great unions has ranged from ten to one hundred and sixty per cent during the past year. The socialists have ceased to worry and no longer create weakening diversions by asking endorsement for their political program, and, says Mr. Walling, "for the first time there is real harmony inside the movement. Superficial indications to the contrary, the union world, outside of the railways, stands ready to act as a single body in case of attack. For the first time jurisdiction disputes between unions, which menaced the very existence of the Federation of Labor, have all been either settled, compromised or indefinitely postponed."

Mr. Walling opines that the threat of the open shop has quickened the desire for thorough organization, as it brings sharply to the mind of every unionist the fact that each single workman without the pale menaces the job of a unionist; therefore prejudice is brushed aside and instead of voting to keep the non-unionist out for some real or fancied wrong, the unionists become missionaries and entreat him to join. This is a stern necessity, as we are told that "for labor to pause in its progress at this time is not to fail but to court annihilation." The vastness of this growth can scarcely be realized; but when we know that ten years ago less than five hundred thousand men were in the union movement, and that now three millions is a low estimate, there is a sort of pertinence in Mr. Walling's query: "If another three millions are organized, and nearly all the skilled as well as a majority of the unskilled (in the leading industries) are enrolled, will not industry practically pass under new control?"

None but the most enthusiastic of unionists would make such a claim as the one Mr. Walling bases his question on, yet surely enough has been said and done to prove that trade-unionism—and of the kind that workingmen want—is here to stay, and must be reckoned with. It is a living element in our industrial life, and external assaults can not destroy it. The vitality it has shown under fire has certainly surprised many of its advocates, who are now inclined to the



Drawn for THE INLAND PRINTER by W. J. Enright.

THE MODERN APPRENTICE.

HE LEARNS THE TRADE, ITS ARTS AND PARTS.

(Continued.)

belief that a little friction is beneficial rather than harmful. This writer does not approve the belligerent attitude assumed by many union officials, but is constrained to admit that recent events seem to justify the reasonings of the industrial jingoists, though he does not claim that their policy displays far-sighted wisdom. Neither in America nor elsewhere has unionism heretofore suffered from such campaigns as have been waged against it here during the past two or three years; but never before has it been so quickened and vivified by such attacks as it is here and now. The board of strategy managing the anti-union movement followed mistaken tactics and did not attack the vulnerable parts of labor's armor. W. B. P.

Written for THE INLAND PRINTER.

FROM THE WHOLE CLOTH—ONE OF "EIGHTH MEDIUM'S."

BY ARTHUR K. TAYLOR.

IT was after hours. The shop was closed down with the exception of one cylinder press, and two hands in the composing-room were waiting for plates from the foundry to replace two smashed on the press. The job had to be off that day, hence the overtime. The picturesque language of the engineer, paying his respects to the combination of circumstances that made it necessary for him to labor on the night he had a particular "date" utterly failed to inspire gloom in the cheerful heart of "Eighth Medium" Bill, who, having disposed of a steaming pail of coffee and two hot oyster sandwiches from a near-by quick lunch counter, was comfortably stretched out on a pile of paper wrappers within the genial warmth of a steam coil.

The pressman scratched a match on the "No Smoking" sign, lit his pipe and fixed himself comfortably for a long wait for the form—at time and a half.

"It certainly is curious," began "Eighth Medium," "how doing one thing over and over again for a long time will affect a man."

"That's a fact," rejoined the pressman; "you just sort of get into a habit and after awhile you can't help yourself. I've heard old Ananias was all right in his day; but say, Bill, talking about habit, you've got Ananias skinned all right; you seem to have better facilities."

Ignoring the pressman's comment, "Eighth Medium" Bill resumed.

"There was a cylinder feeder over in Jersey City got cross-eyed after he'd been at work about four years, and it wasn't because of a thing but watching the side and off front guide when he fed long runs of big sheets. You see he was what you'd call an extra conscientious feeder and he watched his guides so sharp that he became what you might call automatic. He would keep one eye on the near front guide just as though it was glued there; but when it came to the off and side guide, he'd have to shift his eye from one to the other when it came to feeding big sheets.

"They tell me that the work gradually made him cross-eyed, and the next thing he knew his right eye got a funny twitch in it, just from moving his eye from one guide to the other. To watch that man when he was feeding a big sheet made a fellow feel mighty queer; there would be one of his eyes fixed on the near guide and that other eye twitching from one guide to the other, according to the speed of the press. I've seen that man when he'd be standing by a press that another fellow was feeding and that man's eye would twitch in perfect time to the press; he just couldn't help it.

"It got so after awhile that his eye would twitch for most any kind of a machine, even for a fire engine. The stock

clerk told me one day that he came down town to work one morning in the same car with the feeder. The car had a flat wheel, and for nineteen squares there wasn't a solitary soul got off that car. All the passengers were plumb hypnotized by watching that feeder's eye twitch to the time of the noise the flat wheel made. They were all fascinated and couldn't take their eyes off him. You might have thought it was the sleeping beauty's enchanted palace, if it wasn't for the motor-man banging the gong. When he got off the car at the place he worked, half the people in the car seemed to wake up, and a lot of them got off and started back up town.

"But there was one thing that used to queer him, and that was the gas engine. It was nothing short of pathetic to see that feeder alongside of that engine, trying to see if his eye would twitch with the explosions. Sometimes he'd hit it for a dozen charges or so, but then it would be sure to miss about seven and the feeder would look as though he'd lost the last friend he had."

"See here now, Bill, that's one too many. I think I'll ask the boss to take you in the office and make you foreman of the 'promise department.' That imagination of yours demands recognition. Now chase yourself up to the composing-room and ask Ned if he can't hurry up that form—or maybe you can give it 'absent treatment.'"

ORIENTAL JOURNALISM.

The glimpses we get of Korea do not warrant the impression that it is the most up-to-date section of this good old world. But all is not slow or effete. There are two newspapers in the country, but they know how to "sling the mud" in a style worthy of exponents of our best efforts at personal journalism. One of these sheets, the *Daihan Ilpo*, is the organ of the Japanese; the other, the *Korean Daily News*, champions the Korean cause, and is said to be in the pay of the Emperor of Korea. The *Daihan Ilpo* says of its contemporary that it "is published by an Englishman named Bethell, who has only received very small financial support from the Palace and is consequently hardly able to pay the cost of publishing his paper." Then the *News* is accused of giving the Japs "the worst of it" in reporting losses in battle, followed by this solar-plexus jab at the versatile Bethell: "This Englishman is a low person; he was formerly an auctioneer in Kobe, so there is no reason for his knowing anything about war."

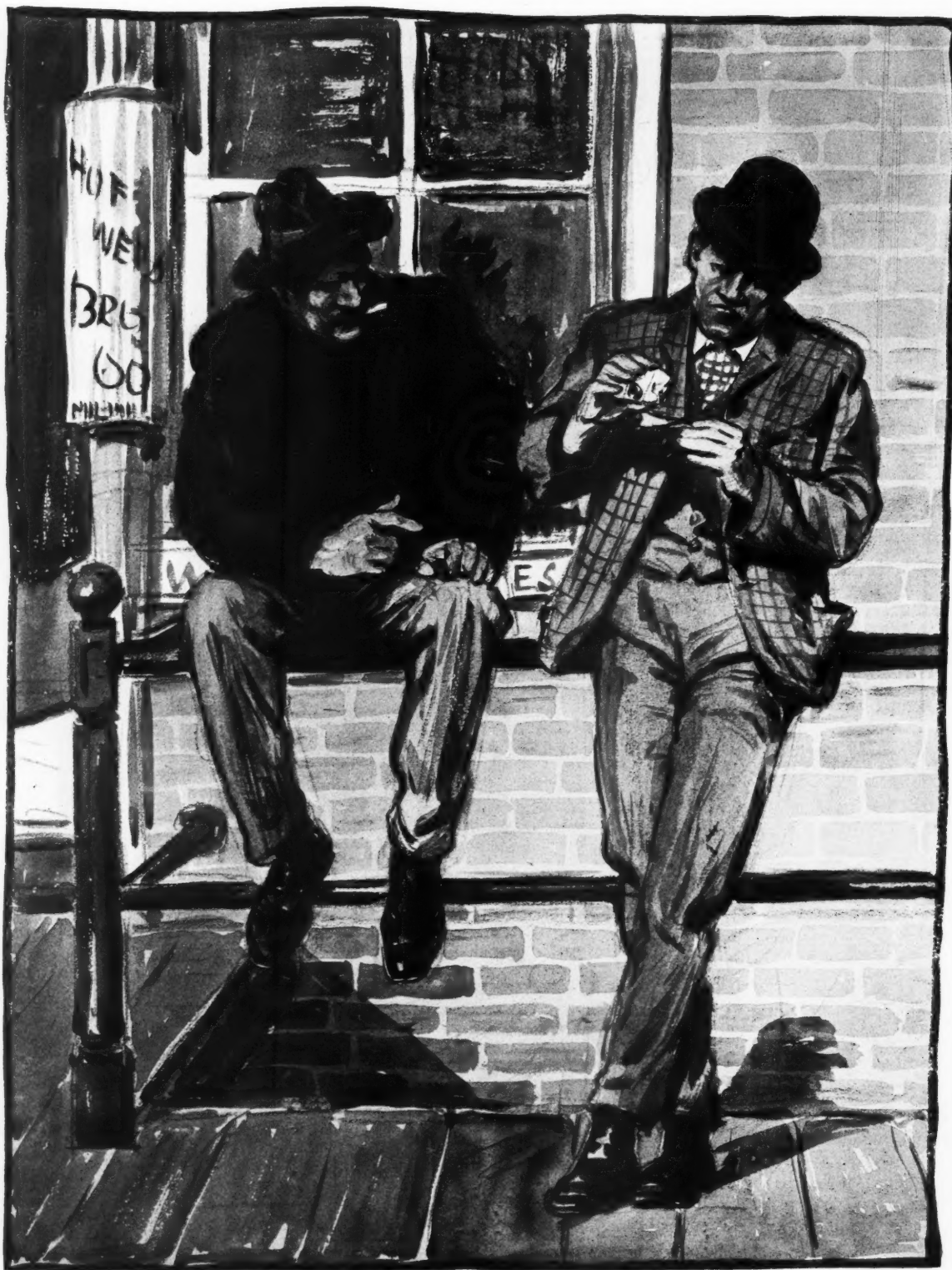
The journalistic auctioneer may not know anything about war, in the Japanese view, but he is amply able to take care of himself with the pen, for, after characterizing the story as untrue, he says:

"What the object of the *Daihan Ilpo* can be in so perjuring itself and irretrievably branding itself with the mark of the liar we can not guess, unless it be to pander to the spite of people whose malfeasance or incapacity we have at various times commented upon. With regard to our poverty we have nothing to be ashamed of. Had we been content to accept only the Japanese view of current events we can assure the *Daihan Ilpo* that we might have been as rich as it is. There is one grain of truth in the pack of lies, and that is that we are hard up; but we resent the impertinence of the editor of the *Daihan Ilpo* in prying into our private affairs."

All of which gives a delightful Occidental flavor to an Oriental editorial mess.

GOOD WISHES ACKNOWLEDGED.

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Drawn for THE INLAND PRINTER by W. J. Enright.

THE MODERN APPRENTICE.

HE EXERCISES DILIGENCE AND CLOSE APPLICATION.

(Continued.)

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

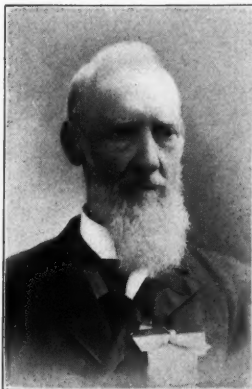
NO. XXXVIII — ALEXANDER BARNETT.

THE subject of this sketch, whom old-time printers of Chicago will remember with pleasant recollections, was a native of the north of Ireland, where he was born September 28, 1820. He came to America at the age of nineteen and made his home in New York, where, after a few experiences in various occupations, he settled down to learn the trade of typefounding. He was fortunate in getting a chance at the foundry of Charles T. White & Co., where he was placed under the charge of A. D. Farmer, then and for many years thereafter known as one of the leading typefounders of America. Here young Barnett made good use of his time and soon became a competent and skilful workman. Mr. Farmer soon came to look upon him as his best caster, at a time when all type was cast in the hand mold, a slow and tedious process.

In 1854 Mr. Barnett married Miss Fannie Eccles, whose family also came from the north of Ireland, and where they are and have been well known as manufacturers of paper. As a result of this union there were born to the couple two sons, William A., for many years connected with typefounding in San Francisco, and Joseph H., identified with the electrotyping business of Chicago. Mrs. Barnett died in 1863 and six years later, or in 1869, Mr. Barnett married Miss Helen McGregor. Of the sons born of both unions nearly all have been connected with the typefounding business in some capacity or other, most of them learning the trade with the old foundry of Marder, Luse & Co., which was started in 1855 by Charles T. White & Co., and passed through a succession of owners until sold to the American Type Founders Company.

The Chicago fire of 1871 made many changes in typefounding as well as in other lines of business, and after that event some of the employees of the Chicago Typefoundry, among whom was Alexander Barnett, decided to begin business on their own account. The result was the Mechanics' Typefoundry, organized early in 1872, the principal owners and promoters being Alexander Barnett, John Cresswell, Nathan Lyman (nephew of the famous typefounder of the same name in Buffalo) and A. F. Wanner. This firm did not continue long in business as the Mechanics' Typefoundry, but as a

result of a disagreement the stock was divided, the tools and machinery were apportioned out and the result was two typefoundries came into existence where only one had before operated. Cresswell and Wanner established the Union Typefoundry and Alexander and William A. Barnett (father and son) and H. Griffith established a foundry under the name of Barnett, Griffith & Co. This latter foundry took as its model and style of type-faces the Boston Typefoundry and in a way became a Western branch of that foundry. The romans fitted up were such as the Boston was then making



ALEX. BARNETT.

and selling, and when the great Boston fire occurred, nearly the whole stock of type on the shelves of the Chicago house was shipped to Boston, to renew the printing-offices of that city so suddenly destroyed.

The depression which followed the great losses of the Chicago fire caused the proprietors of Barnett, Griffith & Co. to close out their business, which was done honorably. Alexander Barnett died at his home in Chicago, of paralysis, July 18, 1896, having reached the age of seventy-five. For a number of years prior to his death he had not been actively engaged in business, and his life having been a busy one, the needed release from the cares of a foundry came acceptably.

Among the pleasant reminiscences which Mr. Barnett delighted in relating was that Andrew Little was one of his early breaker boys in New York, and William J. Florence, the actor, was also employed in a similar capacity. For their old friend and former employer, both these gentlemen always entertained the highest esteem and were his life-long friends.

Mr. Barnett was always fond of the military life, and when the War of the Rebellion broke out he was among the earliest to offer his services to his country. He had a commission from President Lincoln to form a company, which he did. While living in Brooklyn, New York, he had held a commission in the militia, ranking as captain of Company A, Thirteenth Regiment New York State Militia. His son still cherishes a sword on which is engraved these words: "Presented to Captain A. Barnett by his many friends, as a token of esteem, 1856."

BALTIMOREAN ENTERPRISE.

Living up to one's motto—especially if it be inspiring—is among the difficult things of this earth, and doubly so if one happens to be old. In the newspaper world, the Baltimore *American*, with its history of 131 years, may fairly lay claim to respectable age, but in the last twelve months has shown youthful enthusiasm in measuring to the full standard of its rather boastful motto, "We build." Exactly one year to a day after the fire which demolished the *American* office and 1,442 other buildings in Baltimore, the paper was issued from its new plant, housed in a sixteen-story building, of which these are some striking statistics:

- Height from curb to roof, 175 feet.
- Height from foundations to roof, 205 feet.
- Height from foundations to top of flagpole, 245 feet.
- Frontage on Baltimore street, 68 feet.
- Frontage on South street, 112 feet.
- Weight of structure, 14,169 tons.
- Cubic yards earth-excavated for foundations, 6,000.
- Cubic feet concrete work in foundations, 17,500.
- Miles of structural steel, 9.
- Tons structural steel, 1,800.
- Number rivets, 135,000.
- Common brick, 2,300,000.
- Facing brick, 245,000.
- Tons ornamental terra cotta, 890.
- Square feet terra cotta in floor arches, 98,000.
- Square yards plastering, 51,000.
- Electric lights in building, 2,100.

The plant, which is said to have cost \$250,000, includes two Hoe double sextuple presses, twenty-five Linotypes and the latest devices for stereotyping and photoengraving. There are all the up-to-date wrinkles in electrical installation, compressed air and the commoner, though not less important features of a modern newspaper plant. To paraphrase the *American*, "It is a newspaper office such as Baltimore has never before had," and represents a total investment for site, building and plant of \$1,000,000. Apropos of the Monumental City, it is said that sixty per cent of the burned district has been rebuilt.

SOMETHING GOOD IN EVERY NUMBER.

I never miss a number of THE INLAND PRINTER, for there is always something good to be gotten out of it.—"Subscriber," Louisville, Kentucky.



Drawn for THE INLAND PRINTER by W. J. Enright.

THE MODERN APPRENTICE.

HE GAINS THE REWARD OF NEGLECT—BECOMES A DERELICT AND A DETRIMENT TO THE TRADE.

(Concluded.)



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

PRINTERS' INSURANCE CLAUSE.

To the Editor: MILWAUKEE, WIS., Feb. 23, 1905.

Herewith find a copy of my insurance clause. It is a good one, covering about everything in a printing-office, and ought to be published in your journal. It would greatly assist your readers when making out their insurance policies. I trust that you will find space for it in your valuable journal.

JAMES G. BRAZELL.

- \$.....On printing presses, gas engine, paper-cutter, card-cutter and connections, machinery, machines, for which he may be liable for loss or damage by fire, all attachments and duplicate parts of same, shafting, belting, gearing, hangers, hose, pulleys, connections and fixtures thereto.
- \$.....On type, brass rules, cases, stands, galleys, chases, slugs, metal and wooden furniture, imposing stones and frames, racks, cabinets, electrotypes, stereotypes, woodcuts, engravings, rollers, tables and all other accessories requisite for running a printing-office, except such as are insured under other items of this policy;
- \$.....On office furniture and fixtures, tables, typewriter, books and signs, in and on building, and,
- \$.....On stock, consisting principally of envelopes, paper, stationery, ink, etc., and such other stock as is usually kept by printing establishments; all while contained in the two-story brick-veneered building, occupied by assured for office and for printing, and otherwise occupied by tenants for stores, offices and saloon, and known as the Brazell building, situated on the northeast corner of Second and Sycamore streets, Milwaukee, Wisconsin.

Other insurance permitted.

It is understood and agreed that this policy shall cover all of the above-described property, either his own or held by him in trust or on commission, or sold but not removed, or for which he may be liable in case of damage by fire, contained in said building.

Permission given to make additions, alterations and repairs; to use electricity or gas or coal oil for light, heat or power; to use benzine and turpentine in quantities not exceeding two gallons (to be kept in tight metal cans), for cleaning purposes only; also to keep and use in the premises all articles and materials usual to job printing; also to run at all hours.

REDUCED RATE CLAUSE.

At the option of the assured, and in consideration of the reduced rate of premium charged for this policy, the assured hereby agrees to maintain insurance during the life of this policy, upon the property hereby insured, to the extent of eighty (80) per cent of the actual cash value thereof, and it is mutually agreed that if, at any time of the fire, the whole amount of insurance on said property shall be less than eighty (80) per cent this company shall in case of loss or damage less than eighty (80) per cent be liable for only such portion thereof as the amount insured by this policy shall bear to said eighty (80) per cent of such actual cash value of such property.

When this clause is attached to and made part of a policy covering more than one item, or division, this clause shall be construed as applying separately to each and every such item or division. It is understood and agreed that whenever the loss or damage does not exceed five per cent of the insurance involved, the reduced rate clause need not be applied to the adjustment.

ELECTRIC CURRENT CLAUSE.

This insurance does not cover any loss or damage to electric motors, dynamos, lamps, switches, cables or wires caused by electric current, whether artificial or natural.

LIGHTNING CLAUSE.

Except as qualified by the Electric Current Clause mentioned above this policy shall cover any direct loss or damage by lightning (meaning thereby the commonly accepted use of the term lightning, and in no case to include loss or damage by cyclone, tornado or wind storm), not exceeding the sum insured nor the interest of the insured in the property, and subject in all other respects to the terms and conditions of this

policy. Provided, however, if there shall be any other insurance on said property, this company shall be liable only pro rata with such other insurance for any direct loss by lightning, whether such other insurance be against direct loss by lightning or not.

Attached to and forming part of Policy No. of the Insurance Company of

Agent.

THE COST OF PRINTING.

To the Editor: MARSHALL, MICH., Feb. 27, 1905.

There is a lot of talk through the trade papers about printers raising the prices of their product. There is no denying the fact that a raise in prices would be acceptable and appropriate at this time, and I would be glad to do my share toward accomplishing such a grand thing.

I am not one to criticize the good intentions or efforts of those who are trying to bring about any much-needed change in the affairs of printers; on the contrary, I am thinking that I am with them; but when changes are talked of, and so much, why are the methods by which they may be brought about ignored? We well know that prices of printing are too low, and hundreds of printers can not for the lives of themselves make ends meet. How can it be helped?

Talk about twenty-five per cent, thirty-three and one-third per cent, fifty per cent, one hundred per cent general or "dead" expenses! How many printers will acknowledge the statements as facts? How many will not laugh at us and say we are full of hot air?

I have had long talks (as long as they would stand for) with many printers about prices, how to get costs, etc., and I know (sad to relate) there are many who think it all tommyrot and a waste of energy and money. They actually call it *expense*! Take the matter of systematic cost accounting before them; show them the idea; explain the results; what will you get in return? If you do not know, talk with some of your own acquaintance. You will not be long in finding out about where they stand. General expenses? There is no such thing, with them.

I have an incident in mind where I was put in competition with a printer of the class to which I am referring, for a hundred thousand typewriter letters—all black ink; printed on the cheapest good flat obtainable, about 5½ cents per pound, so there was no chance for a cut on the stock. I figured on running them four on on a cylinder; he had to run them one on on a platen. Notwithstanding, he quoted 30 cents per thousand under me and, of course, got the order. Can you figure that he made money? He has no system of accounting—does not *know* his costs. How about talking general expenses to him? It is true he has a small shop—does most of the work himself, but is not his time as valuable to him as any of our men at the same rate, to us? I think so.

Now, get it thoroughly into the minds of the small printers *how* to estimate; how to find their *costs*. If this is done, and done right, prices can not help but come up themselves.

Even then, when the idea is conceived that through one way or another prices may be made uniform all over the country, it would be well to do all you can to get over it and forget it, for just so long as human beings are constructed on the same lines they have been in the past and are to-day, no two men will figure alike, even under the very same circumstances. They don't in other lines of manufacturing, why in ours?

I repeat: get all printers to realize the necessity of knowing their costs, through a suitable system, and the difficulty of low prices will, in a measure, correct itself. This is the only way in which it will ever be done. All the talking we all can do will not convince the no-system printer that 50 cents is not enough for a thousand impressions or thousand ems of

composition. We must prove it—we will have to do something other than talk.

Teach these printers to estimate intelligently. They must know what each hour, or thousand impressions, or thousand ems of type, or thousand folds cost. If we can not get them to install a proper system of cost accounting, let us tell them how to estimate without a system. This is difficult, but it can be done, if they will read and study and apply.

There is another question to consider: how to make each point for consideration so plain, so interesting and so accurate as to be applicable in each individual case. This is an opening for a new field of labor. Let us join in and help all to learn; we will all learn more in the doing.

There is no use of mincing matters, the situation exists and must be met.

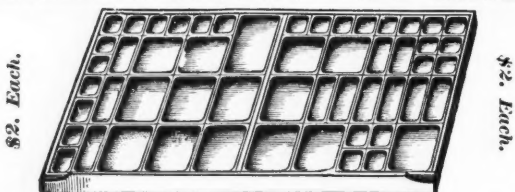
E. B. STUART.

MOVABLE CONCAVE BOX TYPE-CASES.

To the Editor: WELLINGTON, N. Z., Feb. 25, 1905.

A recent inquirer in THE INLAND PRINTER asks for information regarding type-case having movable concave boxes. I

MILLER'S PATENT TYPE CASE,



AN improvement has been made in the manufacture of "type cases."—THE MILLER PATENT MOVABLE-CONCAVE BOX TYPE CASE, which we have introduced in our composing room, and which has received the unqualified approval of our workmen. The above cut will give some idea of the "lower" case, a short description of which will not be out of place. The first peculiarity of the case is that it is composed of fifty-four SEPARATE boxes, which are placed together upon a common bottom; a narrow flange projects inward all around the top of the frame and from each side of the middle partition, covering the top edges of the boxes next to it; the boxes fit together at the top edges, but are slightly beveled toward the bottom, so that they may be readily lifted out and replaced. At a rough estimate, one-sixth of a full case is left in the corners of the boxes, and experiment has proved that gouging type out of right angles is not only slow, but a disagreeable job; compositors keep filled up as much as possible of this inaccessible space with type, and proprietors, especially of large offices, to insure the average speed of their workmen, provide in every purchase double, and often triple, the surplus necessary with each font of type. At least one-half of this rarely-used residue, by the use of these concave boxes, can be dispensed with, which alone, when the cost of type is considered, is an important feature, as well as insuring a more even wear of the type. The concave case is a benefit to both proprietor and printer; to the former by reason of the saving in the weight of the font that need be purchased, and in wear and tear from avoidance of shaking the cases; and to the latter from convenience in picking the type, saving of time in the "shaking" and "scratching," and in better health in having clean boxes, and escape of deleterious dirt and dust that accumulates in the old-fashioned flat-bottomed contrivance.—*Chicago Tribune* of Nov. 1st, 1899.

PRACTICAL newspaper men who have witnessed the great improvements in all branches of their business during the last few years have often wondered that the inventive spirit has not been seen in the old type case, in which but slight changes have been made since 1335, something worthy of improvement; but inventors appear to have never thought it worth their attention, or if they did, that improvement was beyond the line of possibility. Recently, however, a very successful effort has been made in that direction by Messrs. Stalter & Hare, Sandusky, Ohio, who have secured a patent case called THE MILLER PATENT MOVABLE-CONCAVE BOX TYPE CASE, which is now being used in the *Chicago Tribune*, A. N. Kellogg's Auxiliary Publishing House at Cleveland, and other large establishments, and has received the unqualified approval of the workmen in the various offices. The most important distinguishing feature, and one which will commend it to all newspaper publishers, is the economy of type. The sides and bottoms of the MILLER CASE being concave in shape the type continually drops to the center, and the compositor can go on picking from the center of the box until it is emptied. The printer is not obliged to stop to shake his case or to scratch the type out of the angular corners, often incurring it by breaking off the fine lines of the face. There are many other advantages, which will be readily observed upon a trial of the cases.—From A. N. Kellogg's Auxiliary Sheets.

THE MILLER PRINTER'S CASE is certainly bound to supersede all others now in use. The printer who sets type from one of these cases experiences no trouble from the packing of letters, and can pick up type more easily and with greater rapidity than he can if he uses the old style of case with square boxes. Then the boxes being separate he can "lay" his case to suit himself. When working with a low case the compositor will experience no trouble in picking up the type, as the letters will naturally collect in the center of the boxes, so that the printer will not have to pick around the sides of them. This is an invention which we can heartily commend to the craft.—*Sandusky (Ohio) Daily Register*.

For Sale by SHNIEDEWEND & LEE,

Electrotyper, XII 1830

200-202 Clark Street, Chicago.

enclose an advertisement cut from the *Electrotyper* of 1880, twenty-four years ago, illustrating a pattern of type-case of the above description. The invention has some good features—

personally I like the idea of removable and interchangeable boxes—but it evidently did not answer expectations, and instead of "superseding all others now in use" seems to have been quite forgotten.

R. COUPLAND HARDING.

NOTE.—The movable boxes were open to the objection that transpositions were frequently made, either carelessly or maliciously, and the boxes were also occasionally taken for leaders, etc., and complications resulted that decidedly favored the standard form of type-case.—EDITOR.

ARE THESE CONDITIONS PREVALENT?

To the Editor: LEAVENWORTH, KAN., March 6, 1905.

In almost every number of your journal, in the "Machine Composition Department," bobs up the question, "What constitutes a fair day's work, setting eight-point solid, thirteen-em slug, caring for your own machine and with all kinds of copy?"

I do not notice inquiries as to a fair day's work on nonpareil, agate or minion. Few papers, outside of the cities, use these sizes. Country papers almost invariably run to brevier face on either eight or ten point slug. So I infer that many an operator-machinist is considerably puzzled as to what should be called a fair day's work on the average country paper maintaining a Linotype.

It is a hard question to answer satisfactorily, when one takes into consideration the varying conditions in country newspapers. Take any considerable city, whether union or not, and one never hears any demand for a definition of a "fair day's work." Conditions are not at all the same as in the country.

Now, why can not THE INLAND PRINTER set forth, editorially, what the editors and publishers would consider a fair day's work from an operator-machinist were they in control of a country daily? They should be qualified to speak. Wage considerations may be left out of the calculation, as they vary so greatly all over the country. But, given a Linotype, a country newspaper, an operator-machinist: What output would the editors and publishers of THE INLAND PRINTER be satisfied with? What hours would they expect their operator to work? Would they expect to pay him overtime after a certain number of hours' work? If not, why not? If yes, would they pay time or time and a half?

The writer of this letter is inclined to believe that too many country newspapers install Linotypes with far too little knowledge of how to get the best results from their use. At least, this has been my experience in the only three country newspapers I have ever worked on.

While working in a city office—an afternoon newspaper—I never had the slightest doubt that I was doing a good day's work. If I had not been, I would have been let out. On this paper I held the only nonpareil machine. All "wants," markets, tables, shipping news, legal notices, etc., of course, came to my hook. Some matter went solid and some leaded. Seven or eight changes of liners during the day was usual. During the entire time I was on that paper—some couple of years—I averaged from fifteen hundred to eighteen hundred lines, linometer count; say thirty-eight to forty-six thousand ems for the eight hours.

For many reasons I have always preferred living in a small place; and despite two previous and disastrous experiences on country papers, when an opening offered at my present location I accepted it, though it meant night work instead of day; the pay was the same (and I have no complaint to make on the score of wages); the hours, I was told, would be from 7:30 P.M. to 2:30 A.M., besides an hour or an hour and a half in the late afternoon—say 4:30 to 6.

I must confess I was not favorably impressed with the looks of the office when I arrived. There seemed to be an utter lack of anything like system. But I had taken the place

and settled down to make the most of it. The machine had just been set up—a spick-span new double-decker, eight-point in the upper and six-point in the lower magazine. The paper was an eight-column, four-page one, and the “hole” often considerable. Though a practical machinist, this was my first experience with the double-decker, and I so informed my employer.

In taking this position I figured that conditions were going to be radically different from what I had been experiencing in the city. I do not believe in working with one eye on the clock; I am always willing to do a little—and a good deal—more than I am paid for. I do not like to ask overtime for every odd half-hour I may work outside my regular hours. We have often lost half a night through lack of power; sometimes the gas would be shut off for a time. Whenever this has happened, I have buckled down to it and worked, sometimes till 6 in the morning. I never asked nor expected overtime for such extra work. Sometimes the machine has “bucked” and lost me an hour or more, on occasions several hours, during a night. As there was no mail to catch until 8 in the morning, I gladly worked overtime to make up for such lost time. This, too, without charge.

Now, to the conditions which are at the root of this communication:

My copy is good, so far as legibility is concerned; nearly all the local matter is typewritten (rare thing in a country office) and our “telegraph” is reprint from the city afternoon papers, which come in on an early evening train. Some matter is telephoned in from the city after midnight. Under these conditions it should be an easy matter for a good, average operator to do better than four thousand or five thousand an hour, even on brevier. But—copy does not come in. Up to very recently it was a nightly occurrence for me to run out of copy six, ten, a dozen and more times in a night. Sometimes I would only have to wait five or six minutes for more copy; often the night editor (there was only *one*) and the proprietor would be out of the office, and I would shut off the power and wait fifteen minutes, half an hour—on more than a few occasions an hour—before I had copy. Sometimes that would happen two or three times in the course of the night. It is unnecessary to sum up the amount of time this would lose me; any operator will see what I was up against. The office never made any allowance for such lost time; it was me to make up for it by working later. No pay for it, though I asked time and again. It was simply a case of my making up that lost time or “throwing the paper down.” I made it up, because I did not choose to be placed in the light of refusing to do the work. And the more of that sort of thing I did, the worse conditions grew.

I was not the only sufferer. The entire night “force” in the composing-room consisted of myself and the make-up. The latter distributed and set heads, corrected galleys; sometimes had to set a late advertisement, proved galleys, fed the first run, washed forms, fed second run. With plenty of copy he usually got to press on the first side at 11. With the slow, old press it was an easy two hours’ job to run off each side.

Copy would be sent in all the early evening for the *last* side; sometimes there would be four or five galleys of matter set to go on the last side and only a galley for the first side at 11 o’clock. Often forms for first side would be all ready to lock up at 11 and proofs would not be read until long after midnight. Articles were sent in without heads, and the heads written after the last proof for the night had been read and sent out. As a result, the make-up was usually lucky to get to press at 5 in the morning. He did well to get home at 6:30.

To get back to strictly machine matters; soon after I came on, advertisements were largely set on the machine. As nearly all advertisements were changed during the daytime, and as I was the only operator in town, it became the custom to send for me at any time between noon and 6 P.M. to set advertisements, and often such jobwork as could be set

on machine. I never received pay for such time, nor was my night’s work cut a minute shorter. I am afraid to say how many times I have gone to work at 1 or 2 in the afternoon and quit composition at 4 in the morning. My work was not done then, either. I cleaned machine and spacebands and did any other necessary work on the machine. Sometimes a job would be left on the hook, with orders to set it on machine so job man could get it the first thing in the morning.

Back to the copy matter: I am an operator, and paid as such; it is nothing to me *what* I set, or in what order. But should I be asked to stand around idle for a total of an hour or two because there was no copy for me and then work an hour or two later without pay or thanks to make up lost time?

This is a small town; it is not often that anything happens after 8 or 9 in the evening. Why can not local be all in by, say, midnight or 1 o’clock?

Just now the “hole” takes an average of thirty-six thousand to thirty-eight thousand ems solid brevier. I have, time and again, set that in seven hours’ actual composition right here. But it is usually spread over nine or ten hours’ time.

Well, I recently “kicked” on this waiting for copy; kicked so hard that a “reform” has been effected. The night editor now sees to it (with occasional lapses) that I am kept jammed with copy. But I am not sure where the “reform” comes in. Under present conditions a big bunch of reprint “telegraph” is stuck on the hook whenever the night editor goes out. I plug away at it industriously. The “hole” is nearly filled—lacks half a galley, and half an hour to my (supposed) quitting time. In comes the night editor with copy for three galleys of *local* matter. *Local* matter has to go, of course. So I work an hour or so overtime, free gratis, for nothing, and have the pleasure of seeing the make-up dump a galley or two galleys of the reprint “telegraph,” set earlier, down the chute to the melting pot.

Sometimes he does not do that. A judicious selection is made of advertisements that may be left out without notice and a galley or two of them are lifted, all the type set is used and I am slightly happier—but what of my overtime? I do not care what is done with matter I set during my regular hours—if the office likes to throw it away, it is their lookout. And if they pay me overtime it is the same. But is there any operator who can work an hour or two overtime, without pay, on top of a long night and then complacently look on while the make-up dumps a couple of galleys of his matter down cellar? I can not.

Now, personally, I do not believe there is a better employer on earth than the man I work for. He is *white*, and he is a friend to tie to. I am under obligations to him in many ways. I hate to go to him and “kick” about hours, or to ask overtime pay. But he either can not or will not see conditions as they are. There is no attempt made to better the system. We have all given up trying to do it. (I refer to the composing-room force.)

I think, however, that my employer is not satisfied with the output of the Linotype.

This brings me back to the original question: What is a fair day’s work under such conditions?

I might add that in addition to all these copy troubles editorial is set leaded and there is often some nonpareil to go solid, with the balance of the paper brevier solid. There *has* to be one or more changes of liners, which, of course, means still a few minutes more lost in the actual change—and anywhere from ten minutes to half an hour waiting for the proof, if it so happens I can not go ahead on the other side of the mold.

What does THE INLAND PRINTER think of it? I think I am going to quit as soon as I see a good opportunity to get work elsewhere.

A. B. C.

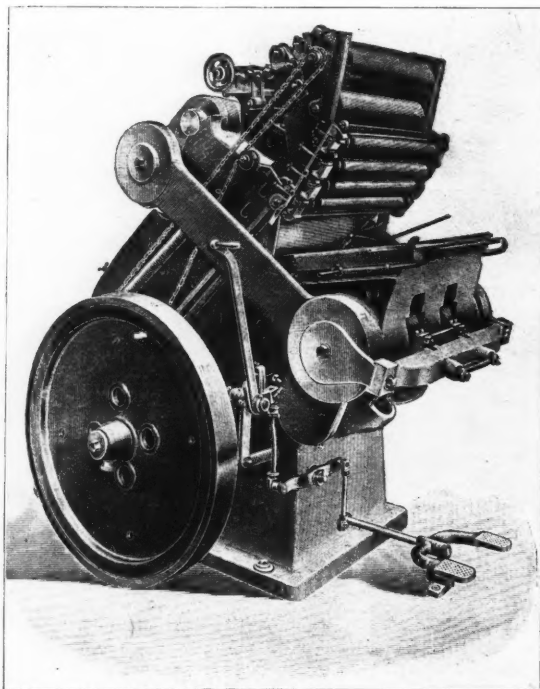
If thou bearest slight provocation with patience, it shall be imputed unto thee for wisdom.—*Economy of Human Life.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

THE stories of depression of trade in 1904 are emphasized by the facts to be given in an article that is being prepared for the next number of the *Labour Gazette*, which is a publication issued under the authority of the British Board of Trade. It traces the downward movement in employment back to about the middle of 1900, from which time trade has gradually become worse. During 1904 returns relating to about five hundred and seventy thousand members of trade unions show that the mean percentage of members



MINERVA EMBOSING PRESS.

unemployed at the end of each month in 1904 was 6.5, compared with 5.1 in 1903. These figures for 1904 form the highest percentage since 1894, when the proportion was 6.9 per cent. But although 1904 was so bad, there have been worse years, 1879, 1884 and 1887 being very bad; but following each of these periods of depression there has been an improvement culminating in years of good employment, and such a period is being anxiously looked forward to in the present year. The employment returns for January were much better than in December, so that the expected recovery may have begun to take place.

The trade disputes during 1904 were comparatively few; fifty-eight movements, directly affecting 15,338 persons, were settled in favor of the workpeople, while 161, directly affecting 21,332 persons, were settled in favor of the employers, and 105, affecting 16,229 workpeople, were compromised. In fifty-six disputes, affecting 6,803 workpeople, the employers were successful in replacing the workpeople, and in twenty-six disputes, affecting 12,205 persons, work was resumed by the workpeople without negotiations. The number of disputes settled by conciliation and arbitration was twenty-three, in which 5,902 workpeople were involved. These figures, of course, apply to all trades, the figures for the printing and allied business not being directly obtainable.

A new embossing and gold-blocking press of a very power-

ful character has been introduced to Britain from Germany, and a first machine is at present on view in London. It is built by a firm in Berlin and is of a most solid construction, the platen being capable of taking a sheet about 16 by 23 inches and embossing the full-sized surface. Some excellent examples of high-relief work have been executed on the press, and to show its amazing powers, sheets of tin and of thin sheet iron are fed in, and the work is equally well done on them as on the ordinary cardboard. For tin printers, who cultivate a business for fancy, embossed tin boxes, the new press will be found extremely useful, while it can be used by bookbinders and others for gold-blocking purposes. Special features are the speed at which it can be worked and the ease of feeding, the platen opening clear away from the machine and lying horizontally in front of the operator while it waits for the feed.

A year or two ago a German inventor resident in London invented a multicolor press of a simple character that was capable of printing in as many as eight colors at one operation. The model shown at the time occupied somewhere about the space of an ordinary foolscap platen press, and the size of paper printed was about 12 by 15 inches. The principle of the machine was a rotary one, and the simplicity of its construction was such that the inventor expected to be able to sell it to the trade at about \$300, or just about the price of an ordinary platen press. Financial difficulties, however, prevented the machine being put on the market, but within the last few days the inventor informs us that these have been overcome and he expects to be able to begin the construction of the press at once. This color machine is really a marvelous one and can print either from type forms or from blocks, some excellent small posters being worked off at a rate of over one thousand an hour, printed in eight colors. Should the press be put on the market it will doubtless have an extensive sale, and some wideawake American press builder ought to secure the rights for the United States.

Whatever it may be with American printers, the British printer is certainly well provided with type washes, and during the last few weeks no less than five new type-cleansing materials have been put upon the market, many of them under fancy names, such as "Zobax," "Typol," "Washemof," and designations of a like character. Some of them are clearly forms of wood spirit, while others are guaranteed to contain neither lye nor spirit in their composition. One thing, however, is certain, a rosy future can scarcely be predicted for such preparations, as the average printer prefers to stick to his ordinary potash lye with an occasional dash of paraffin, benzin or turpentine when he has an extra stiff ink, such as poster red, to remove from his rollers.

The agency for the Cottrell press, which was formerly held for a considerable number of years by Mr. M. P. McCoy, of London, has now been taken over by the Canadian American Machinery Company, a firm with premises in Bouverie street in that city. The Canadian American Company is a sort of printers' universal provider and can supply almost any class of machine for the printing and allied trades. One of their specialties is the "Eclipse" folder, of transatlantic build, which is meeting with great success here, especially in one form that folds, pastes and cuts newspapers. This is being installed by many provincial and other papers with small circulations, and is said to work extremely well. The manager of the concern is Mr. Johnston, a gentleman well known in connection with American machinery in England, and at one time connected with the Thorne and the Empire composing machines.

British postage stamps have for a number of years, since somewhere in the early eighties, been printed from typographic blocks, but previous to that and from the introduction of the postage stamp by Sir Rowland Hill, in 1846, the firm of Perkins, Bacon and Co., Limited, had the monopoly of this business, and while the work was in their hands British stamps

were printed direct from engraved steel plates. All philatelists to-day are aware of the beauty of the older stamps and the uncouth, coarse appearance of those that are now issued. The firm of Perkins, Bacon & Co., curiously enough, was established in London by an American gentleman in 1819. Mr. Perkins had a method of engraving on steel and of reproducing the original as many times as was necessary, and this he brought to England just at the time when postage stamps were about to be introduced, and the contract was awarded to him by Mr. Rowland Hill. On the British stamp printing being taken over by another firm, that of Messrs. Thos. De la Rue & Co., the Perkins-Bacon firm set themselves out to cater for the postage-stamp printing of foreign governments, and also for bank-note printing, and up till now have con-

to be called, the London Association of Correctors of the Press, have just issued their twenty-first annual report, which shows that for the first time in the history of the association the total receipts amounted to over \$5,000. In round figures the receipts were \$5,355 and the payments \$3,185, showing a substantial gain on the year of \$2,170. Ten years ago the total funds of the association were under \$350; now they stand at \$7,725, a striking proof of the financial progress of the association. The general fund, despite the extra expenditure, increased by \$105. As the benevolent fund has no regular source of income, it is not surprising that its balance diminishes; but it may be hoped that the result of the next dinner will help to swell the capital of this most useful adjunct of the association's work.



ST. WILLIAM'S COLLEGE, YORK, ENGLAND.

tinued to execute this class of work. About a month ago they entered into occupation of handsome new premises in South London, where these two branches will be carried on. At present they have orders for over twenty millions of stamps for the Greek government, and they are printing bank notes for many colonial possessions, and also for the banks in Scotland and Ireland. A visit to their works brings out the fact that nearly all the machines used are of American manufacture, among them being a special appliance for preparing the steel plates for printing from a single die. Let us say in the case of a sheet of postage stamps, containing perhaps one hundred to one hundred and fifty different impressions, one original die is cut in soft steel, then hardened; the reverse die is made by pressure in the machine under notice. This is in its turn hardened, and from this second die, which is in relief, the whole of the intaglios on the printing plate are made.

The London Printers' Readers Society, or as they prefer

The London master printers are becoming more alive to their own interest, and the other afternoon a special meeting of London master printers was held at Stationer's Hall, at which it was resolved to promote, assist and protect the interests of the printing and allied trades, and to assist or indemnify, at the discretion of the executive committee, members of the London Master Printers' Association, or others, who, in the opinion of the executive committee, were promoting, assisting or defending the interests of such trades. At the same meeting an emergency fund was inaugurated.

There is one branch of printing that is very little cultivated in London, that is collotype. Many firms have made a start on this branch and after a time have either given it up or gone into bankruptcy, and its total extinction in London has been very often predicted. Some few houses can work the process, but the bulk of the work required in Britain is done on the continent. To simplify collotype printing, a short time ago a modification, termed "Sinop," was introduced and

was mostly taken up by amateurs, but now the inventor has made several improvements in the "Sinop" method, among them being the production of a plate that will keep indefinitely, and can be sensitized when required for use. The coating material, which is sold at a moderate rate, offers no difficulty to the platemaker, as he simply follows the ordinary practice of coating and drying; the exposure of the plate is quicker and the progress of the image can be readily judged. The inking-up is easy, and the whiteness of the film enables the



A CITY STREET IN LONDON.

effect of the inking to be readily judged. Only composition rollers are required for inking, whether on press or machine. The speed of printing will seem incredible to those accustomed to the slowness of the present collotype process. The inventor has obtained a speed of nine hundred per hour.

A fruitful source of work to the British printer is the craze that has seized hold of the municipal authorities at the coast and watering places for advertising their particular towns as pleasure and health resorts. Last year the seaside town of Worthing spent \$1,750 in this way, and this is what the authorities got for the money: Six thousand pictorial posters, which were displayed at railway stations; 265 advertisements in London daily and other papers; one thousand pictorial postcards, showing the town's average sunshine and the purity of the water—these were posted to medical men in London and its suburbs; three hundred circulars were sent out with information about the place; four thousand guide books; six thousand holiday handbills, with announcements of entertainments and attractions; some thousands of photographic stamps and other literature.

The Isle of Man authorities have advertised the resort in the island for many years, and now they are making a pressing appeal to the ratepayers for a higher grant for the purpose of more effectually carrying out the work. The amount spent last year in advertising was \$8,750, and this year they ask for considerably more. The effect of this advertising was that last year 384,000 persons visited the island.

While writing of advertising, a clever dodge of a London coal dealer may be noted. It was announced a few days ago in the papers that several bombs had been used in Paris with the intention of blowing up persons or buildings. The London dealer took advantage of his opportunity and prepared a num-

ber of imitation bombs, which he left lying about on window sills and on doorways; several of these were discovered and handed over to the police, duly taken to the station, placed in a pail of water and then carefully opened, when in the inside a few small pieces of coal were found with a little handbill stating, "If you wish to get warm cheap, buy your coals from so and so"—here followed the name of the enterprising vendor. He received a gentle hint from the police to stop this method of advertising.

There has been considerable correspondence in the London papers, especially the *Standard*, on the subject of copyright with America, and a great number of eminent authors have been airing their views on the subject, the general feeling being that while Americans have a perfect right to maintain their present copyright regulations, the members of the printing trade in Britain feel very strongly that they should be placed in the same position as their American brethren, and that no American books should enjoy copyright unless set up in England. A letter from Mr. Charles Duguid, city editor of the *Morning Post*, on the same subject, affords a curious index to the protective leaning of the *Standard* in the hands of its new proprietary. He wrote: "Like many of your correspondents, I have suffered much from American pilfering of my books; I have seen the result of my work sold broadcast there and here without the slightest acknowledgment to its real author; I have appealed to my publishers and have been informed that there is no remedy. But I certainly can not agree in the idea put forward by some of your correspondents that there would be much remedy in compelling me, by a protective tariff, to pay a higher price for such American books as I desire to read. There is a homely saying as to cutting off your nose to spite your face." To this letter was attached the following note: "A portion of Mr. Duguid's letter appeared in our issue of the 14th instant, but the concluding paragraph, printed above, was inadvertently omitted.—Ed." As a fact, the letter printed in the *Standard* on the 14th ended with the words "no remedy," and thus Mr. Duguid would seem to have been in favor of protection.

A PURIST.

The announcement that Senator Penrose, of Pennsylvania, has introduced a bill for the preservation of the English language is sure a hot one right off the bat. The general impression, at least on our beat, was that when it came to handing out the English language in a manner that was dead right we were pretty fly guys. Not only the preservation, but the amplification of the English language has always been the long suit of the American people, and no matter how fast new bunches of it were sprung we are always dead next in a minute. What the Senator's game is we can't see from here, but we can give him a quiet tip that we're for the English language from soda to hock, and that if we can give him a lift at this graft he won't find any of us with cold feet. That is, of course, if it's a straight deal and he really wants to do the right thing by the lingo that we are all so proud of. But if it's anything else, he wants to keep his eye peeled. We've a hunch that any man who tries to monkey with our mother tongue for political purposes is going to get in the neck all he has got coming to him. We of Indiana, where, perhaps, in politics and literature, we use as much English language per capita as in any other neck of woods in the country, certainly won't stand for anything that gives the language the heavy end of the log. If there is anything we are touchy about, it is our English, and whether it is being used for the hot air of a political gabfest or the perfectly lovely resolutions of the Local Council of Women, we want it kept straight and used without any marks on the deck, and it will never lack for a gang of husky guys to see that it doesn't get the worst of it. Us for English, pure and undefiled, and oodles of it.—*Indianapolis News*.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

THE passing, by our Reichstag, of the seven new commercial treaties between Germany and Austria-Hungary, Italy, Switzerland, Belgium, Roumania, Serbia and Russia ends an extended period of uncertainty and dissatisfaction. True, our exporting manufacturers complain bitterly of the aggravated position in which they have been placed by the treaties, which have avowedly been made in the interest of our agrarian parties who—by the complicated electoral system of the Prussian Diet—possess the majority of that parliament, while according to the relation of agricultural and municipal votes they should be far in the minority. Well, the fact is that our new protective customs tariff has been passed and will be in force for at least twelve years, to commence on February 15, 1906. It is to be hoped that the negotiations with the United States, referring to a new commercial treaty, which are reported to have begun some time ago, may be hastened. The prevailing customs relations between the United States and Germany are based upon the special agreement of July 15, 1900, by which the old Prusso-American treaty of 1828 has been modified. The present agreement stipulates that the United States concedes to the German Empire all concessions granted to France, Italy and Portugal, while Germany, on her part, concedes to the United States the preferential rates of the prevailing customs tariff. Consequently, the United States at present enjoys the privileges of the most favored nation; but it goes without saying that this state of things will not continue after the seven new commercial treaties, mentioned above, take effect. Consequently, it is expected that the German Empire will discontinue the agreement of 1900 with the end of this year by a three months' notification. It will be the duty of our diplomats, therefore, to negotiate a new treaty in time to take effect not later than the other treaties mentioned before. In the meantime, American manufacturers will do well to note the date just mentioned, February 15, 1906, as the markstone in German custom policy; the present low rates—such as 75 cents per one hundred kilos (220 pounds) machinery of steel—are sure to be greatly increased after that date.

The prosperity of the German printing trade is best shown by the annual report of the Printers' Union, just published. It records that out of an odd forty thousand members, not more than three per cent have been idle throughout 1904: 707,796 marks (\$168,520) had to be paid to unemployed members during the whole year, against 785,656 marks (\$187,060) in 1903. And since New Year things have apparently improved; at present there is not a single unemployed printer registered at the joint labor office at Berlin, against the usual average of three hundred, which in dull seasons occasionally reaches six hundred and more.

Although the German printers' scale now in force remains valid until December 31, 1906, both parties are preparing for a new settlement. The journeymen have succeeded in pushing their organization to an extent never before attained, and claim to embrace about eighty per cent of all printers. Their treasury, benefited by the comparatively low number of unemployed, keeps on growing, aggregating some \$1,250,000 already. The employers, on their part, are busy in organizing all over our empire, since the last annual meeting of the German Typothetæ at Strassburg approved of a reorganization which offers many inducements to the smaller employers that heretofore resented an organization. The Typothetæ has divided the large main district organizations into numerous smaller sections endowed with as much independence as is compatible with a powerful executive board, and this scheme seems to work successfully, too, for the number of employing printers joining the ranks of the organized Typothetæ

aggregates three thousand, employing about two-thirds of all organized printers.

There is no doubt but that the German printers will imitate the example set by their American brethren in asking for the eight-hour day; but it is quite certain that this demand will be strenuously opposed by the employers, who argue that not even yet, three years after the present scale has been introduced, have they been able to get any marked advance on the price of printing prevailing in 1901. Indeed, the organization of the Typothetæ here in the first place aims to obtain fair prices for their work, and to that end no effort is spared to enlighten stubborn price-cutters as to the folly of their business principles. Much good has been done in this direction, no doubt; but a good deal more has to be done yet.

Our pressmen complain of their bad position as settled by the present scale, and have formed an internal union in the greater Printers' Union for the purpose of fighting for themselves during the coming negotiations. In the first place, they demand the one-press clause, i. e., that no pressman be obliged to attend to more than one machine; besides, they want a



WHITCHURCH, NEAR LONDON, IN WHICH HANDEL WAS ORGANIST.

diminution of the apprentices' scale now adopted, and last, not least, they want shorter hours and more pay.

The proofreaders also feel badly neglected, because their work is not mentioned at all in the scale, and consequently they are paid hardly better than regular case hands, although their work is undoubtedly far more trying and imposes more responsibility, while it requires infinitely more learning. Their claim for better recognition therefore has much sympathy.

Authoritative supervision is not wanting here. Only last week a master printer in Dantzig, who was convicted of employing half-a-dozen apprentices and no journeyman at all to take care of them, was sentenced to dismiss all his

apprentices and will not be allowed to engage any more of them within six months, after which time he may, if he behaves well, be permitted to hire at most two apprentices.

According to the German postal regulations, newspaper publishers are prohibited from delivering their papers through their own carriers outside their town limits, the idea being that our postoffice is to be the only contractor for newspaper transmission abroad. Consequently, the American and British method of special newspaper trains would not be applicable in our country. Permission is granted to newspapers to distribute their published copies within ten miles of their publishing office if they employ special messengers for the purpose. The *Berliner Morgenpost*, the daily boasting of the largest German circulation of over three hundred thousand copies, was indicted recently for evading the regulation just mentioned. It was ascertained that their special messengers had also been distributing regular copies of a paper which, though published by the same firm, is partly controlled by another concern, of which one shareholder only was not also partner to the *Morgenpost*. This evidence sufficed to inflict a penalty of \$2,500, \$850 and \$1,750, respectively, on the employees under indictment, those figures representing fifty times the amount of postage that would have been due if the copies had been carried through the mails.

The treasurer of the German Woodengravers' Union committed suicide after embezzling \$3,700, nearly one-half of the total funds of that organization, which, in consequence, got into a very aggravated situation, the more serious as this trade is laboring under the steadily growing competition of half-tone engraving, and because the wood engravers were just preparing for a movement for better pay and shorter working hours. It is very likely that under these circumstances the trade will have to postpone its action.

An important invention has been patented to Mr. Gustav Fischer, director of the large electrotype foundry (*Galvano-plastik*) in Berlin. It is designed to do away entirely with blackleading and wax molding heretofore indispensable for electrotyping. The process merely consists in impressing soft-lead plates, about one-eighth inch thick, into the half-tone or type form to be reproduced. The lead plates are specially prepared on their reverse side so as to receive an exact intaglio impression of the matter to be reproduced, deep and sharp, by means of an ordinary hydraulic press; small sizes may even be molded in any strong platen press. The mold thus produced is ready for use in the electric bath, which is heated to a certain degree in order to accelerate the deposit, which is much harder than by the ordinary wax-mold process and obtained within half an hour's time. I have examined a number of samples and can not help stating that the results are most satisfactory. Needless to say, the new process is readily adopted by many firms who appreciate the enormous saving of time and of material. Some newspapers even contemplate using the Fischer "Galvanos" instead of stereotype plates for their daily issues. The lead mold may be used repeatedly.

Electricity is gaining rapid headway as motive and lighting power, even in smaller towns, but it appears that it is not safe to rely upon it without reserve. A newspaper publisher at Stendal was just about to start his rotary for his Sunday edition, recently, when the electric current was suddenly interrupted by the breaking of a subterranean cable at a spot that could not be detected for some hours. In his distress he promptly telephoned to a machine factory in the neighborhood, ordering them to supply as quickly as possible a locomobile in running order. The machine man was fully up to the emergency, and within an hour's time the locomobile, with full steam up, was driven into the back yard of the printing-office. In the meantime, holes for the belts had been broken into the walls, and after ten minutes' more the rotary resumed its work, the paper being finished with hardly any delay.

Less fortunate was a printer at Reichenberg last week, who believed he was fully insured against accidents of that sort by keeping full duplicates of his whole plant. He has therefore two rotaries, two electric motors and even two separate cables connected with the street car circuit. In his case, both cables were interrupted at the same time, just about midnight, after all his men, except, of course, the men in attendance in the pressroom, had quit work. No power being available under the circumstances, he was obliged to resort to flat-bed presses. Accordingly the forms were stereotyped over again to suit the ordinary presses, all employees that could be reached fetched out of their homes and called to work, and thus, like in the olden times, the paper was printed on single presses, compositors feeding or turning the fly-wheels. It was nine hours before the paper could be finished in this manner, including the folding, that had also to be done by hand! This experience prompted the proprietor to at once order two dynamos to be used in similar emergencies.

The art preservative always presents interesting features to educated people. Even the members of our reigning families manifest great interest in the development of our trade. Only a few weeks ago two archduchesses of Austria visited the Imperial Technical School for Printers at Vienna, and last week the King of Saxony inspected the large works of the well-known printing establishment of F. A. Brockhaus, in Leipzig, which is going to celebrate its centennial on October 15 instant. The firm is renowned, not only for its standard encyclopedias, but also as the German publishers of Stanley's, Nansen's and similar important books. It is one of the most esteemed publishing houses in Germany.

The town council of Bunzlau (Silesia) seems to belong to those parties who do not believe in fair prices for printing; at least it was convinced that the local printers were trying to overcharge the town when submitting bids for the annual reports. Consequently, the magistrate invited an outside party to submit bids for the contract, but received a reply to the effect that the work in question could not possibly be done cheaper abroad than in Bunzlau itself, and that, besides, it would appear unfair to neglect the local printers and taxpayers.

Ridiculous was the behavior of the town council of Blankenhain, a small village of Thuringia, recently. It appears that the town council omitted to pay due respect to the demise of the grand duchess of Saxe-Weimar, and the editor of the local paper called attention to this fact, moreover treating it as an excusable oversight. Even this mild criticism aroused the wrath of the council, who resolved that the editor should be doomed. Taking advantage of his notice that he was unable to longer print the official advertisements for the paltry sum of \$30 annually and wanted \$38 (the actual value aggregating \$175), they decided not to extend his contract, but to invite another enterprising printer to settle in that town with the obligation to publish a paper and print the official advertisement for \$30 a year.

BILL NYE'S COW ADVERTISEMENT.

Bill Nye, the humorist, once had a cow to sell, the story goes, and advertised her as follows: "Owing to my ill health, I will sell at my residence, in township 19, range 18, according to the government survey, one plush raspberry cow, aged eight years. She is of undoubted courage and gives milk frequently. To a man who does not fear death in any form she would be a great boon. She is very much attached to her present home with a stay chain, but she will be sold to any one who will agree to treat her right. She is one-fourth Short-horn and three-fourths hyena. I will also throw in a double-barrel shotgun, which goes with her. In May she usually goes away for a week or two and returns with a tall, red calf with wobbly legs. Her name is Rose. I would rather sell her to a non-resident."—*Batten's Wedge*.

Written for THE INLAND PRINTER.

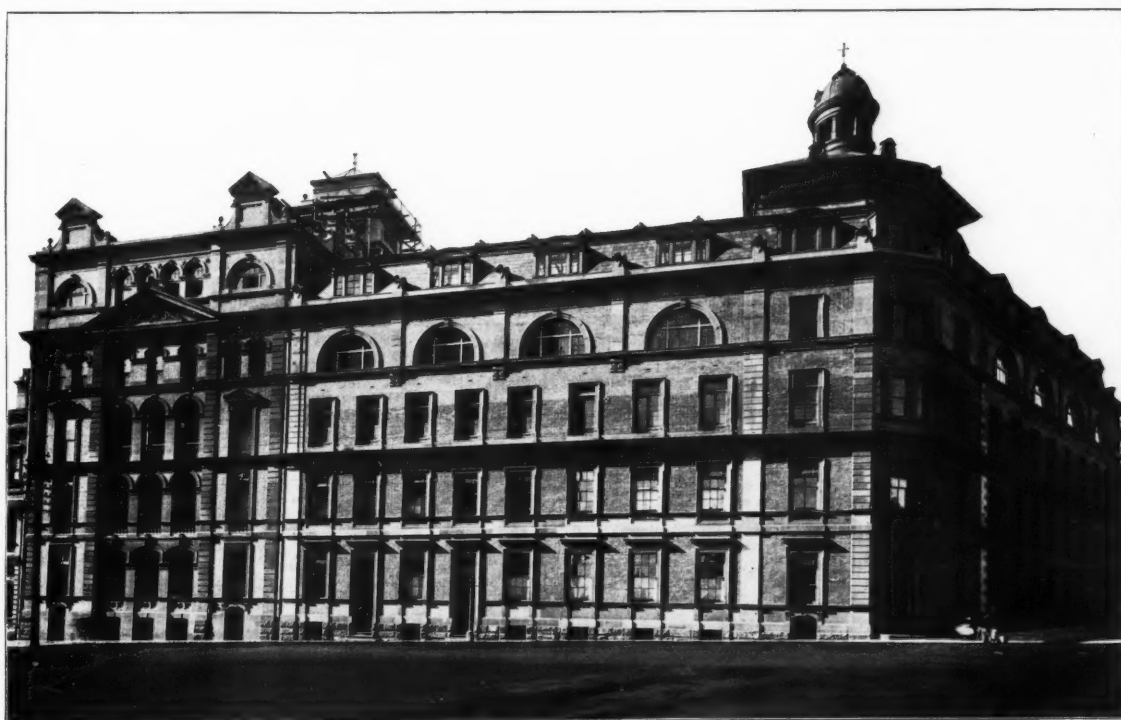
AUSTRALASIAN NOTES.

BY A SPECIAL CORRESPONDENT.

THE printing trades of the Australasian commonwealth have been fairly brisk during the past few months, but the continued installation of typesetting and linecasting machines has tended to keep the unemployed list of the various unions unusually large, and with but little hope of a brighter outlook. Most of the displaced hands are drifting out of the business and trying their skill at other callings, but they find the fight a pretty stiff one, owing to their past environment handicapping them with the hustlers who have been battling all their lives in the open market.

The old "hand setter" is becoming but a memory in most of the larger cities where the Mergenthaler has now been

bers on the freedom which they had enjoyed from serious disputes during the three years. Although relations had been strained between several societies and employees, they had been, in most instances, satisfactorily adjusted by the Arbitration Courts. An effort is to be made to introduce the union label. A design has already been registered, and it is hoped that legislation will be passed during the coming year to make its adoption universal in the various states. Among other matters discussed at the conference was the enlarging of the *Typographical Journal*; a superannuation allowance of 10 shillings per week after twenty-five years' membership in a union; that school books for each state be printed in the local state; that a traveling missionary be appointed to study the conditions of the trade in each state and give evidence before the Arbitration Courts. An attempt was made to establish a fixed scale for payment on Monotype machines.



GOVERNMENT PRINTING-OFFICE AT SYDNEY, NEW SOUTH WALES.

Courtesy *British and Colonial Printer and Stationer*.

established over ten years. His lot is indeed a hard one. Never provident, he is now, in his fifth or sixth decade, an object of pity and charity, besides being a heavy tax on those of his chapel companions who have held their situations, and remember him as he was in those halcyon days when quip, joke and laughter intermingled with the "pick and click of the types in the stick," until the last take was dropped and all hands hied themselves to the nearest saloon to sample the brews. Whenever I drop across one of the old brigade my fancy jumps to that great tableau in Sheldon's "In His Steps," where the displaced compositor addresses the congregation and asks what has the world done for those that have been displaced so that production may be a trifle cheaper. That incident was one of the chief factors in the sale of that fanciful book in Australia.

The Eighth Triennial Conference of the Australasian Typographical Union was held at Adelaide last month, at which delegates from the various associations throughout the commonwealth were present. The report congratulated mem-

Keyboard operators are paid at present up to \$17 for forty-two hours' work, while in most offices youths are employed on the casters at salaries ranging from \$3 to \$4 per week of forty-eight hours. It was proposed that a uniform rate of \$17 for operators and \$10 for casters should be the minimum wage throughout the commonwealth. Nothing definite was done pending a decision on the matter by the Victorian Wages Board. It was stated during the discussion that the experience of most users was that two keyboards would keep three casters fully employed.

It is only during the past few years that the Australian printer has taken much notice of the manifold advantages of the point, standard line and unit-set systems of typesetting. Although as far back as 1878 American type from the famous Philadelphia house of MacKellar, Smiths & Jordan was put on the local market, when they got a grip with those wonderful Japanese, Chinese, Egyptian and Assyrian borders and card ornaments, the main supply of type always came from the English and Scottish foundries. As each of those founders

adopted a different depth measurement, the type names of nonpareil, brevier, long primer or pica were merely empty titles for the various makes, for one brevier (eight-point) would be from one to one and a half points out in depth from that of another maker. Consequently it was fatal to mix the quads of different makers, while the mixing of the faces was altogether out of the question. The consequence was that once the product of a certain founder was put in, the printer was tied to it for life. During the past few years a change has come over the scene, mainly through a missionary visit by Mr. T. G. Nicklin, on behalf of the American Type Founders Company, and the vast amount of literature on the subject distributed by Mr. Walter Haddon, of the Caxton Typefoundry, London, who, having started his foundry some eleven years since, was enabled to adopt the American system throughout his extensive works. As a consequence of the facts put before them, most of our best printers are now firing out their no-point stuff and getting into line on the new principles.

The trouble is that although many of the other English founders proclaim that "all" their material is on the American point, some of them have a habit of palming off their old no-point stuff on the printer who is flat enough to take their word for it, and these printers are now in a tangle as to what is the correct point standard. I saw a font the other day that was purchased from one of the agents of an English founder that was no less than a pica short of the correct point measurement in a foot, and they sold it as being of correct American standard measurement.

There is only one typefoundry in Australia, and that is a small affair, using the old-fashioned casting machine of twenty or thirty years back, which casts letters with the tail attached. No original faces or designs are cut, the practice being to buy a font of some other founder's popular face and make electrotype matrices from it. However, as it costs but a trifle to register designs in the commonwealth, that avenue will be closed and punches will have to be either cut or bought.

We have several inkmakers here who devote most of their energies to the production of the cheaper classes of colors, but the industry is not an advanced science with them, and all the better class colors and news inks are imported.

Papermaking is also a bright hope of the future. There are certainly a few small plants that turn out browns and wrappings, and one that does a little in the way of coating papers, but the quality is of such a mediocre character that it can be truthfully said that the day of papermaking is not yet. Many tests have been made as to the suitability of Australian woods for the manufacture of news, but the only one at all suitable, the Kauri pine, possesses too much gum in its make-up to be suitable for printing purposes. At the present time the great paper manufacturing concern of New York does the bulk of the news trade, but, owing to an ill-advised plea of not being domiciled in Australia by their local agents, on being sued by a firm for \$25,000 damages for breach of contract, the company looks like losing its grip, although they later on altered that plea. Our people resent one-sided contracts, and contend that if American firms enter into business competition in our midst, they should be prepared to be shot at the same as local concerns.

Prior to the merging of the various Australian states into the commonwealth, each of the six states fixed its own tariff. Some were on a free trade basis, others protectionist in their incidence. When the Federal Parliament was elected, one of their first measures was a tariff bill which gave a small measure of protection to local industries, with duties ranging from ten to thirty per cent. Among the articles enumerated that carried a duty of 3d. per pound was printed advertising matter, such as catalogues, price-lists, show-cards, posters, etc. The exaction of this duty has raised the ire of the English exporter, and he has been kicking up his heels in the English

press, and even induced the great English Free-trade Cobden Club to petition our government to repeal the duty. Our printers, mostly protectionists, are up in arms and intend to resist the demand of the petition to their utmost, and in a recent issue of Sydney's leading daily their protest against statements contained in an extract from a London paper was championed by one of their leading lights thusly:

ENGLISH AND AUSTRALIAN PRINTING.

To the Editor of the Herald:

SIR,—I have been deputed by the New South Wales Printers' Overseers and Managers' Association to reply to a statement that appeared in your London correspondent's letter of December 31, under the caption of "A Tax on Printed Matter," which our members consider a reflection on the skill of Australian printers. After referring to the Australian tax of 3d. per pound on advertising matter, the paragraph states:

"One letter of protest which I have seen contains some vigorous criticism of Australian printing. The self-same 'blocks,' according to the writer, give entirely inferior results in Australia from those previously obtained from them in London. So it is imperative that the catalogues—at least such catalogues as this firm desires to distribute—should be printed here."

I have discussed this statement with several of Sydney's leading printers, and it is in violent conflict with the letters shown me by such of them as have executed catalogue and other classes of fine printing for both English and American houses since the imposition of the duty complained of. One well-known American manufacturing firm in a large way of business wrote that the catalogue of fine half-tone blocks (supplied) printed for them by a Sydney firm was not only an exceedingly well-executed piece of work, but undoubtedly superior to a similar job from the same blocks which they had had printed by one of the most famous printing-houses in the United States.

Perhaps the "self-same blocks," referred to by your correspondent had had large "runs" printed from them prior to being sent to Australia, and may have "rounded on the edges and filled in the tones" at the end of the English run before being sent here.

Given the same blocks, ink and paper, there is no reason why Australian printing should not equal, if not be superior, to that of England, for while printers in the old country mostly use a type of machine with inferior rolling power, weak cylinder impression, and more or less uncertain register, many of the better-class houses in Australia have two-revolution machines of the Optimus, Phoenix, Cottrell, Hoe or Miehle patterns, which are infinitely superior for printing the finest half-tone blocks, to the stop-cylinder Wharfedale generally in use in England. The pressmen employed by our best houses are admitted by such high technical authorities as THE INLAND PRINTER (America) and *British Printer* (England) to be equal in artistic skill to those of England and America. As a matter of fact, a three-color job recently reprinted by the students of the printing classes at the Sydney Technical College is an infinitely better finished production than the original impression in one of England's best printers' journals printed there as a specimen of high-class tri-color work.

The 3d. per pound duty on printed advertising matter may be "iniquitous" to the home exporter of catalogues, but surely not more so than the twenty per cent duty on ink, strawboard, etc., which the Australian printer has to pay, while the foreign-made book containing those essential articles of manufacture comes in duty free.

I am etc.,
JAMES A. BURKE,
N. S. W. Printers' Overseers' Association.

January 20.

As a countercheck, the Sydney master printers are arranging to send specimens of their work to be exhibited in London, so as to prove that the statements contained in Mr. Burke's letter are not idle boasts. And they are even going so far as to petition the Federal Parliament to put a duty on all printed matter coming into the commonwealth—advertising or otherwise. It is figured out that if it is good for them to pay duty on all their imported raw material, then the duty-free printed product that contains those dutiable primary articles of manufacture should at least pay an equivalent duty. The Australian is a good loyal Britisher in sentiment, but when loyalty and pounds, shillings and pence clash, sentiment usually vanishes and cash considerations are the only ones that cut any figure. It may be poor loyalty, but it is pretty sound business.

It may interest readers to know that although woman has "the vote" here, there are not more than half a dozen female compositors in the commonwealth. Our climate is against female labor as a payable factor in business. They reach maturity too early, and are usually in charge of shows of their own before they reach twenty. Many female editors and

politicians blossom here and are making their presence felt by mere man in those walks of life.

Australian printers are to again have the privilege of purchasing the American Linotype—an opportunity that has been denied them for a number of years, owing to the Mergenthaler people having sold their British rights to the English Linotype Company. As has been repeatedly pointed out in *THE INLAND PRINTER* by Australian correspondents, the American company lost caste with purchasers at this end who bought their machines before the deal and found that when they wanted to increase their battery they had to put in a different make of machine, buy new duplicate parts and

but said to be "quite as fast" as the full-sized Mergenthaler, will shortly be introduced to the commonwealth at half the price of his big brother.

So far there are no octuple rotary machines in Australia, but I hear that one of our leading dailies intends to lay down one shortly. There is a sextuple at the Melbourne *Age* and Auckland, New Zealand, has a five-roll, both of Hoe's manufacture, while Tasmania has a three-roll Goss.

Country agricultural shows are a big craze in this country, and among the latest items added to the schedule are prizes for the best specimens of general printing executed by the offices of the district in which the show is held. I had the



THE POETS' CORNER.

NEWSPAPER MAN (showing lady round the office)—"And this is the composing-room."
SHE—"Oh, how nice! This is where all the poetry is composed, is it?"—*Sydney Evening News*.

have no end of trouble with a piece of mechanism with which they were not in touch. However, "all's well that ends well," and I trust Mr. Dodge and his shareholders will net big returns from this part of the globe, although I hear that they will not be able to supply double-deckers to Australia for a year or more.

Mr. Thompson was in error in your December number in stating that M. J. Doyle's Australian record of 39,066 ens in two hours was accomplished on an English Linotype. Such was not the case. The machine used was an American Linotype, put in by the *Sunday Times*, Sydney, some seven years back. In offices here that were compelled to put in both makes of machine, experience has taught that the English machine is fully one thousand ens per hour slower than the American. This fact was proved by changing fast operators from English to American machine and vice versa.

One drawback to the Linotype in most of our country offices is the scarcity of mechanical experts. We have no Linotype schools and Chicago is a trifle too far and too expensive for most students to travel to for education, and book learning is apt to tie up a student.

The "Baby Linotype," an eighteen-em machine, smaller,

privilege of being adjudicator in this section at a recent country show, and some of the specimens of work shown were surprisingly good. Certainly a few were a trifle old-fashioned, as well as being hampered with most of the office ornaments, such as unattached fern baskets floating in mid-air like Mahomet's coffin, without any connecting link with the structure. In one cover specimen most of the borders (there were seven in all) that have been issued by the English and American founders during the past twelve months were requisitioned. And a motley show they made. The teaching of *THE INLAND PRINTER* was evidenced in several jobs, which were neatly and appropriately paneled and due attention given choice of type and white space. Altogether the idea is a good one that might well be further extended, and at future shows specimens from the State Technical Printing Classes might be sent along for the education of the compositor and pressman in the country who has not the same opportunities for improving himself as his city brother.

The Political Labor League, an organization which embraces all the labor unions of New South Wales, held its annual session last week and elected Mr. Hector Lamond, a youthful compositor, who is manager of the *Worker* news-

paper, to the position of president for the present year. Most of the leading lights of the unions in Australia are printers, who are in great demand as leaders of the people. The following "fighting platform" for labor was adopted at the conference:

(1) Economic government: (a) Abolition of the legislative council, the office of State governor, and other unnecessary offices. (b) Initiative and referendum.

(2) Closer settlement: (a) Resumption of land for closer settlement at owner's valuation for taxation purposes, plus ten per cent. (b) Cession of Crown land sales. (c) Amalgamation of existing savings and postoffice savings banks, and the advances to settlers' board into a state bank. (d) Water conservation and irrigation.

(3) Free education.

(4) Progressive land value tax: Progressive land value tax on all estates over £5,000 in value, increasing one-eighth of a penny on the present rate for each additional £5,000, maximum 3d., with right of resumption at owner's valuation, plus ten per cent.

(5) That full civil rights be extended to federal, State and municipal employees.

(6) Local government.

(7) Cessation of borrowing: Cessation of borrowing except for— (a) Redemption; (b) completing works already authorized by Parliament; (c) undertakings which will pay interest from the beginning, and provide one per cent sinking fund.

The scheme for establishing homes for old printers and an orphanage for the children of printers is making good progress. The affair is outside the Typographical Union and embraces all who have worked in a printing-office for at least seven years and have been subscribers to the funds for ten years. Many meetings have been held among the craft, and a grant of land has been promised by the minister for lands, who is himself a printer. The chief secretary of the present administration is also a compositor, and at the annual dinner of the New South Wales Printers' Overseers' Association promised to assist the project in every way. It is proposed to raise 6s. per year from subscribers, and, with the aid of a number of liberal donations from benefactors, to build a number of cottage homes at some pleasant resort, where each inmate could be pleasantly housed.

AN OBJECTION.

W. I. Scandlin, 345 Sixth avenue, Brooklyn Borough, New York, advertising specialist, sends specimens of booklets advertising photographic studios, which are interestingly prepared and convincingly worded. Mr. Scandlin says in his letter: "I beg to send you under separate cover two or three specimens of recent booklet and announcement work for review. I shall esteem it highly if you find in them anything worthy of mention. May I, in this connection, call your especial attention to the booklet entitled 'Modern Portraiture by Photography,' which you reviewed in one of your recent issues, publishing a facsimile of the title-page, on which was the name of C. E. Hillyer, of Belton, Texas, giving him credit for the production. I would add that his booklet was a direct 'lift' from my own, from a sample copy that I sent him with request for an order. Notwithstanding the fact that the booklet is copyrighted, he has used it almost word for word. Your publication of it with credit to him, although perfectly justifiable from your own standpoint, is very misleading when the facts are known. This is a stock booklet of which I have sold, and am selling, many thousands among photographers, and one that I copyrighted for the sake of protection. When, however, protection fails to protect, and in addition I am faced with your endorsement of the very much cheaper production stolen from the original, it is rather discouraging." Mr. Scandlin's reference is to the title-page reproduced on page 236 of the November INLAND PRINTER. In our notation regarding that example, our remarks were confined exclusively to the typographical display, which was not desirable, and of which we showed an improved setting. THE INLAND PRINTER confined itself exclusively to the criticism of the printer's specimen, but regrets that it has discouraged Mr. Scandlin.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

AGAIN A RATE CARD.—The newspaper advertising rate card is a question that will probably always be a puzzle to the publisher. The best that can be hoped for is to get as near as possible to an equitable rate, as the perfect card, the one with which no advertiser will find fault, is as impossible to produce as it is to produce weather that will please all mankind. Publishers are continually asking for help along this line. Last month a publisher sent the following card, based on a plan not often used, with this remark: "I would like you to give me your idea on this rate card, so that I may see wherein I can improve it."

	1 a w.	2 a w.	3 a w.	Daily.
1 month, per inch.....	\$ 1.00	\$ 1.60	\$ 2.00	\$ 2.34
3 months, " ".....	2.60	3.90	5.20	6.81
6 " " ".....	3.90	6.76	10.14	13.26
9 " " ".....	5.85	9.56	17.04	19.30
12 " " ".....	7.80	12.48	18.72	24.96

To this request the following reply was made:

Rate cards in the form you are using are rather unusual, and are not generally found satisfactory. You quote a flat rate per inch, with discounts for time, but no discounts for large space. A straight, flat rate, with no discounts whatever, would be better than this, as you undoubtedly find it difficult to convince the advertiser who wants large space that he is not entitled to as much consideration in reduction of rate as the man who takes small space and runs for a year.

Aside from this criticism of the plan of your card, I find it is not evenly graded. The rate per inch per insertion is not evenly reduced,

as the following diagram shows. The first figure is your price per inch, the second the number of insertions for the price named, and the third the price per inch per insertion:

	1 a w.	2 a w.	3 a w.	Daily.
1 month, per inch	\$1.00 4 .25	\$1.60 9 .17½	\$2.00 13 .15½	\$2.34 26 .09
3 months, per inch	2.60 13 .20	3.90 26 .15	5.20 39 .13	6.81 78 .08¾
6 months, per inch	3.90 26 .15	6.76 52 .13	10.14 78 .13	13.26 156 .08
9 months, per inch	5.85 39 .15	9.56 78 .12½	17.04 117 .14½	19.30 234 .08¼
1 year, per inch	7.80 52 .15	12.48 104 .12	18.72 156 .12	24.96 312 .08

The figure most at variance is that of \$17.04 per inch for a contract of nine months, every other day. Here 14½ cents per inch is charged for 117 inches, whereas contracts for 104 inches, 78 inches and 52 inches are rated lower than this, and even 26 inches can be had as low as 9 cents an inch. I have been unable to find an equitable basis for a graduated rate card other than the number of inches in each contract. Taking your price of \$1 for one inch one time, and your lowest price of 8 cents an inch as the price of a one-inch ad. daily for one year, it is comparatively easy to figure the number of inches in each contract and compile a card accurately graded between these two figures. I would make no difference between the charge for 6 inches once a week, 3 inches twice a week, 2 inches every other day, or 1 inch daily, as each contract contains the same number of inches. Taking as a basis a paper with columns twenty inches in length, the number of inches in the contracts usually requested are as follows:

	1 t.	2 t.	3 t.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	1	2	3	6	12	26	78	156	312
2 inches	2	4	6	12	24	52	156	312	624
3 "	3	6	9	18	36	78	234	468	936
4 "	4	8	12	24	48	104	312	624	1248
5 "	5	10	15	30	60	130	390	780	1560
6 "	6	12	18	36	72	156	468	936	1872
8 "	8	16	24	48	96	208	624	1248	2496
10 "	10	20	30	60	120	260	780	1560	3120
20 "	20	40	60	120	240	520	1560	3120	6240

By gradually reducing the price per inch as the number of inches in the contract increases, an accurately graded card is assured. To arrive at the price for an "e. o. d." or "o. a. w." ad., it is only necessary to ascertain the number of inches that will be used, and the price will be the same as for the same number of inches in a straight contract.

AD-SETTING CONTEST No. 17.—There has been considerable delay in announcing Contest No. 17, and as a result my mail has been heavy with requests for information. One correspondent writes that "three of the boys in our office have been holding their breaths for a month." In addition to this line of correspondence, I am in receipt of a large number of suggestions, many of them valuable, but all can not be acted upon at once. Several have sent ads., similar in character to the one selected for copy, and as this seems to have caused the largest number of compositors trouble, I have decided to use it for this contest. There is not much to the copy, but it is a hard ad. to display attractively and neatly:

Come and look at the rice we are selling at 3, 5, 6, 7 and 10c per pound. Why pay more? Fancy Mocha and Java coffee at 25c per pound. Fine granulated sugar at 5½c per pound. Fancy Elgin creamery butter at only 22c per pound. Great Atlantic & Pacific Tea Company, the Leading Tea Store, 35 West Long avenue, DuBois, Pennsylvania.

There has been very little complaint made about the rules used in the last contest, and there will be no change, except in the size of the ad. and the paper on which it is to be printed:

1. Set 26½ picas wide and six inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.

5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 194 Fifth avenue, Chicago."

6. Write or print name and address of compositor plainly on one slip only, which should be enclosed in the package.

7. Use black ink on white paper, 6 by 8 inches exactly.

8. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.

9. All specimens must reach me on or before May 15, 1905.

The same plan of designating the best ads. as has been used in the recent contests will be followed. The compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. There is usually a large number of entries in these contests from all over the United States and Canada, and frequently from England and Australia, and those who enter and receive a full set of the specimens submitted in return are many times repaid for their work. THE INLAND PRINTER is able to reproduce only a very limited number of the ads., so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display.

A BELATED New Year edition which deserves particular mention is that of the Reno (Nev.) State Journal. Its twenty-four nicely printed pages contained, besides a large number of

The Future of Lyon County

CONTRIBUTED BY F. W. FAIRBANKS

LYON county is one of the central western counties of Nevada, and a review of the map of Nevada will convince anyone that she is a vital county of some magnitude. But this will all be changed some day in the not distant future and Lyon's boundary lines will be straightened out to the benefit of herself and the surrounding counties.

Lyon county's resources are numerous and diversified. The western portion of the county is composed mostly of mineral land, and mining has been carried on in this section since the discovery of the precious metals in the state. Dayton is the county seat of Lyon, and is situated on the Carson river, about three miles from the western boundary line of the county. It is a pretty little town, now composed of about five hundred inhabitants. In the early days it was one of the principal quartz mining towns in the state, and at that time there were thirteen quartz mills, each of a capacity of from ten to sixty stamps hourly capacity, and in crushing ore from the various Comstock mines. These mills have long since been torn down, with the

many places on this body which show high percentages of copper. Such mines as the Ludwig, Tongue, Bluestone, Sprague and Dyer have been developed to a considerable extent, and from all of them many thousands of tons of ore have been shipped in years past. At the present time work is progressing on one of these properties only—the Bluestone. This property is owned by H. E. Miller and associates, of Reno, and is now under lease to eastern people of means who are doing some extensive development work. The property is developing into a very large low grade concentrating proposition, and the company has in view the construction of some extensive reduction works just as soon as it is satisfied that the mine is big enough to warrant the construction of the same. The proving of this mine to be a producer will mean that other valuable capital will eventually take hold of other copper properties in the neighborhood, and that Lyon county will have one of the greatest copper camps on the Pacific Coast.

Smith Valley, located in Lyon county, lies to the west and south of Dayton Valley. It is a valley in which

No. 1.

well-set ads., an unusual amount of well-selected and appropriate reading matter. A striking feature was its novel arrangement of headings, two of which are reproduced (Nos.

THE WORLD-FAMOUS COMSTOCK

The Comstock mine is one of the most famous of the world. It is situated in the heart of the Nevada Territory, and is one of the most productive of the world. It is a mine of great value, and is one of the most famous of the world. It is a mine of great value, and is one of the most famous of the world. It is a mine of great value, and is one of the most famous of the world.

Contributed by John J. Comstock

See How the Famous Comstock Mine is Being Developed

Fig. 2.

1 and 2). These were so nicely printed as to render the pages very attractive.

COL. GEORGE S. ROSSER, for forty-three years editor of the Maysville (Ky.) *Bulletin*, has retired from business on account of ill health. Thomas A. Davis, editor of the Maysville *Public Ledger*, the competitor of Mr. Rosser, in a signed article in his paper says: "I never had a brother, but I have

often thought that if I had, I would like him to be just such a man as George Rosser. In all the time that I have known him, I never heard him utter a harsh word or express an unkind feeling toward any living human being; and he never forgot a friend or favor."

AD. COMPOSITION.—There are two subjects that come within the scope of this department that appear practically inexhaustible—the newspaper rate card and correct ad. composition. Instead of being exhausted, the latter question is changing and developing continually.

The Ocean Wave

A LIFE ON THE OCEAN WAVE is a very happy medium indeed, according to the poet. We are not prepared to work for the trials of this respect, but we feel safe in saying that the "Ocean Wave" is the most popular reading machine on the market today. Why? Because it is simple, durable, thorough in its work and easy to operate, and life with the "Ocean Wave" as part of the household equipment is almost sure to be happy and full of real life.

Call at our store and let us show you the many improvements on this year's model.

Chas. E. Fee & Company

No. 3.

obliged to do some outlandish "stunts" in their efforts to keep up with the demand for new designs. Then, suddenly, the border was relegated to ancient typography and there was a universal adoption of rule for borders and the rapid growth of rule-panel effects. There is a tendency to "square up" the ad., and the border rule helps to do this without detracting from the display, which could not be said for the fancy type borders. There are few borders that are looked upon to-day as desirable, and the few which still retain to any

The Terry Plum
(FREE SILVER)

Is the crowning jewel of H. J. Terry of Iowa. It is described by him as follows:

FRUIT VERY LARGE, round, oblong, yellow. Its nearly round light red with dark bluish-green, glossy, unspotted skin, leaves easily peeled for butter use and cooking; will be marketable from September to November. True lusciousness, sprightly, vigorous, has no American, French or foreign. Bunches like grapes of ready distribution. It brings double price in mass and is the standard for the South American variety production.

Prof. John Craig and (Bull) No. 41, Iowa Experiment Station

"One of the largest and handsomest native plum products. A very promising plum."

This plum was awarded the **Wilder Silver Medal** by the American Pomological Society in 1905.

A Limited Number of First 3 Class 5 to 6 ft. Trees are Offered to Planters at **1.00**

Capital City Nurseries
DES MOINES, IA.

No. 4.

degree their popularity are those which most resemble rules or are simple in design. Composers have grown to a realization that the advertisement itself—the words it contains—must be made the principal attraction for the reader, instead of an elaborate frame or other embellishment. After this idea is firmly fixed comes the questions of artistic display and practical display. By the first I mean the form of composition which is, above all, artistic from a typographic standpoint; by the latter, an ad. which may violate the recognized artistic rules in order that it will sell goods—this would be practical display. Frequently it is possible to combine both, but occasionally a printer must make a choice. Now a good ad. is, first of all, an ad. which will sell goods, and the compositor who treats his copy in the best possible manner to bring about

Strawberry Plants

We have been selling plants over twenty-five years. We have tested most of the varieties introduced in America since 1850 and imported a good many kinds from Europe. We have introduced more varieties that have proven popular than probably any other establishment in the country has done, among them being the Brandywine, Woolverton, Wm. Belt, Nick Omer, Senator Dunlap and a number of others. Our success in judging varieties makes us believe that our catalogue, describing about fifty of them, would be of value to you. We will gladly send you a copy on application. If when you write for the catalogue, you will enclose ten cents, we will send you a copy of "Strawberry Culture" by M. Crawford, a little book that gives the best of what its author has learned in over forty years' continuous experience. Read it, if you don't consider it worth the price, send it back, and we will return your ten cents.

CUYAHOGA FALLS, OHIO
E. W. 1907

M. Crawford Company

No. 5.

this result, and, without sacrificing any of this point, makes the best possible selection and use of type and material, has accomplished what every compositor is striving to do—has set the best ad. With this thought in mind I have examined several hundred ads. sent in for criticism this month, and will briefly comment on a few that are reproduced. The first of these (No. 3) is selected from a package sent by

Here's Another Style of Walk-Over Shoes



Don't pay \$5.00 for a pair of Shoes when you can buy a pair of Walk-Overs for \$3.50 and \$4.00. Style and quality are the features that should interest you. Paying more for it don't make the article any better. We want men that have been paying \$5.00 for their shoes to come and see our Walk-Overs.

You will find them well worth the price

We are Ready to Supply those Men who like to Make Choice Early, with the Smartest Looking Spring Suits, Coats and Trousers, Ever Seen Hereabouts

Price 7.50 to \$25.00



BARRETT'S MODERN DAYLIGHT STORE
Blackwell, Oklahoma

No. 6.

Rex H. Lampman, of the Neche (N. D.) *Chronotype*. From the wording of this ad. I should judge that Mr. Lampman had carried out the idea of the advertiser, and has certainly produced a neat and artistic ad., but who would ever imagine that the advertiser was trying to sell a washing machine—it would be more likely to attract the attention of persons interested in musical selections. In the middle of this ad. is some wording which could have been brought out—"Most popular washing machine on the market," and "Because it is simple, durable, thorough in its work, easy to operate"—but the advertiser may have designated the display, as is frequently done, relying upon a catch-line to induce the reader to read and digest the meat of the ad. All of Mr. Lampman's work is as neatly displayed as this ad., and the others have a better selection of display. I have frequently shown the work of Charles H. McAhan, of St. Joseph, Missouri; but his ads. show such a diversity of treatment I am reproducing two more (Nos. 4 and 5). The first shows an attractive and artistic combination of italic and black-face, and the broken panel and treatment of No. 5 are at once striking and practical.

GALESBURG MUSICAL UNION (7th SEASON) GRAND HOLIDAY CONCERT

MESSIAH

Thursday Evening, December

No. 7.

Another lot of ads. comes from the Blackwell (Okla.) *Times-Record*. One of these, which was originally a large five-column ad., is reproduced (No. 6), as it has a fault common to many composers—that of making the main display line too small. These double panels and crossed panels are very neat, but to set all the ads. in the paper in one style gives it too much sameness. In the next ad. (No. 7) we have an entirely different treatment. It was set by H. W. Hawley, of the Galesburg (Ill.) *Republican-Register*, and certainly makes a striking and effective ad. Some of his specimens have thirty-

point borders around them. I am not partial to such heavy borders, but Mr. Hawley says that the borders are furnished by the advertisers and that these ads. draw trade, and that is what advertising is for. However, they would lose their effect and it would spoil the appearance of a paper if any considerable number of the ads. were set in this way. James O. Harrison, of the Parkersburg (W. Va.) *Sentinel*, sends several good ads., each showing different treatment. His fault is one to which I frequently have occasion to call attention, that of depending too greatly on large figures for display. They should seldom exceed in size the article to which they refer, and should never be used unless the article is also displayed. In sending their work for criticism, compositors will be assured of better attention if only a few ads. are submitted, and these should be mailed flat or folded. To inspect a package of rolled clippings is manifestly inconvenient and places the compositor at a disadvantage.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Stanton (Neb.) *Register*.—Read criticism in February issue.

Troy (Mo.) *Free Press*.—Plenty of news, but not enough ink.

Ringgold Record, Mt. Ayr, Iowa.—A nicely printed, well-arranged and newsy paper.

Nashville (Ga.) *Herald*.—Aside from an uneven color the *Herald* is a very creditable paper.

Pasadena (Cal.) *Star*.—A parallel rule gives a neater finish to the top of a page, and the date in the running title is not prominent enough. Register is very poor.

Bluffton (Ind.) *Banner*.—Foot slugs on nearly every page have been allowed to work up, and the presswork on head rules and running title is bad. Unless better results can be obtained on the top lines it would be better to omit them.

Nevada (Ohio) *Enterprise*.—Put the "Additional Local" head on fifth page and the principal local head on the fourth, unless you can arrange to get all the local items together on the fifth. Paid locals should be run by themselves.

Orange (N. J.) *Chronicle*.—Editor Baldwin is justified in feeling proud of his paper, as it is certainly exceptionally creditable in every way. Head rules on the first page should be transposed, as the date properly belongs with the title, and where two different rules are used the lighter one should be between these two lines.

Watkins (N. Y.) *Democrat*.—The *Democrat* is a bright, newsy paper and shows the result of adopting suggestions frequently made in these criticisms. Its column of "Business Notices," run in the first column of the local page, and its graded items of correspondence are two commendable features. Watch the color and impression, as both are inclined to run light in places.

CARRIE NATION edited the February 11 issue of the Shawnee (Okla.) *News*, and it was in truth a "Carrie Nation edition." There were many columns and several large illustrations of the "home defender" and her doings, but very little in the way of real news. "Spitters and Chewers" and "The Road to Hell" are prominent headings.

C. L. PUTVAN, Chicago, sends a draft of an ad. (No. 8), which I have reproduced, although reduced in size from a full page of THE INLAND PRINTER. This is the same copy as was used for a full-page ad. in the January number, and the new arrangement is not nearly as striking as the plain treatment it was originally given. It is seldom advisable to use complicated rule design, as the overornamentation only detracts from the words. Caps. and lower-case are also to be preferred, as they are much easier to read; and still another point which is in bad taste is the inverted pyramid effect.

THE NOCONA (Tex.) *Times-Post* is a pretty bad example of a newspaper. Among many other things it lacks editing, as

note the following: "Sleigh riding has been the popular sport for the past week. Sleighs of every description have been used—dogs have been used by the smaller boys." Rather hard on the dogs.

W. S. LYON, publisher of the Geneva (N. Y.) *Independent*, made good use of the ad. which secured first place in THE INLAND PRINTER's last ad.-setting contest by using it, set in the same style, for a local advertiser.

LOCAL editorials are something which the majority of weekly papers lack, but their value is fully recognized by the Marysville (Mo.) *Tribune*. A recent issue contained a full page, made up of over a hundred paragraphs.

ERNEST HESSE, whose work along the same line I have mentioned before, published another very successful little advertising sheet shortly before Christmas. The reading matter was made up entirely of short plate stories and miscellaneous paragraphs. There were fourteen three-column pages, and twenty-five of its forty-two columns were filled with advertising.

AFTER much heralding, the *United States Daily*, the new publication which was expected to do great things by combining the trading-stamp idea with a daily newspaper, made its appearance in Detroit, only to suspend publication after an existence of eleven weeks. The trading stamp is a fad which can not last—in fact, it is decidedly on the wane in some cities where it has been considered a great success and a permanent fixture. Merchants are fast realizing that the returns they expected to receive from diverting a percentage of their profits from newspaper advertising to the purchase of stamps did not materialize.

INCREASING THE CIRCULATION.

"Well," said the editor, benevolently, "what is your special line of work?"

The applicant for literary fame (and lucre) blushed modestly. "I have written about fifty poems and have two serial stories under way—none of —"

The editor waved his hand. "My dear sir," he remarked kindly, "I am sorry, but our poetry and story line is full to overflowing; if, however, you can give us an article on 'Political Economy' we would like to consider it. Are you a subscriber? No? Well, if you would take our paper for awhile you would see just what we need. James, show this gentleman to Mr. Naish at the subscription desk, and tell the next gentleman to come in—good day, sir—you will take our paper, I know."

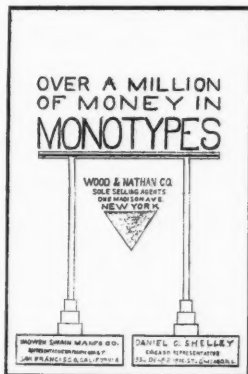
The door creaked and another personage entered. "Take a seat, sir," remarked the editor. "What can I do for you?"

"I have," said the newcomer, "an essay on 'Political Economy,' which I —"

The editor pressed his hand to his brow. "My friend," he answered, "that line is worked to death—if you could give us some light matter, now, we would be glad to look at it. Do you see our paper? No? Well, you should do so for a few months, and then you can see just what we need. Ah, James, show this gentleman to Mr. Naish—ah, good day, sir, thank you, good day."—*Exchange*.

PRINTING IN GREECE.

In Athens there are forty-two printing-offices, ten of them fairly large, though several use only hand presses. Ten are lithographic printers. In the Piræus, the port of Athens, there are fifteen book and five lithographic establishments. In Athens, outside the newspaper offices, only one firm is under good working conditions. The proprietor, a naturalized German, is the only employer who pays extra for overtime. A regular working day does not exist; if not sufficiently forward, work is continued till it is. Wages are very poor and the workers' surroundings scanty.—*Exchange*.



No. 8.



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, \$1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

FROM the beginning, it has been the mission of this department to correct the printer-student through the method of resetting examples submitted, thus affording comparisons for studious analysis. In carrying out this aim, it has been necessary to adhere to the correct principles underlying the simple and enduring forms of typography. It is maintained that this subject could not be adequately handled by lending these instructions exclusively to the ideas brought out from time to time by a prevailing vogue. Plain and chaste forms of typography have endured through all these centuries of letterpress printing, while the irrational styles, created in the reign of

a vogue, however well they may have pleased the taste of the period, are now placed outside the pale of art in printing. Truly artistic printing, then, is of the enduring kind, and a design that is fundamentally correct to-day will maintain its dignity likewise throughout all the centuries yet to come. Of these we have innumerable examples, reproduced from designs of the sixteenth, seventeenth and eighteenth centuries, that are as pleasing to esthetic taste to-day as they were years ago. They have withstood criticism during several centuries of usage, to be accepted to-day as the highest attainments possible with movable letters. Who will say that the tediously produced bent-rule designs of fifteen or twenty years ago were possessed of genuine artistic merit? Or who dare prophesy that monstrosities of this kind will be revived at some future day, unless we fall into decadence? Or that the shaded freak letters of eccentric contour, produced in countless designs, from 1840 up into the eighties, will again be resurrected? I dare say, no.

While it is safe, then, to confine that portion of this department which relates purely to reset examples to the plain and readily accepted things in typography, we ought not to say that there is no value in distinctive individuality, but let distinctive creations be governed by the principles of design.

The artist-typographer has often asked himself, "How do some men attain world-wide recognition through their products, while I, an expert mechanic, with a thorough knowledge of the laws governing correct display, can gain no more than local appreciation?" The answer is simple enough. Some men have the happy faculty of applying a distinctive touch to their work, which is as much a part of their own individuality as their way of thinking, their countenance, and the clothes they wear, even, for that matter. And then, by persistently giving this touch—this style—to all of their prod-

OUTLINE HISTORY of the LIFE OF CHRIST for BOYS' BI BLE CLASSES

By W. H. DAVIS

Secretary Bedford Branch Brooklyn
Young Men's Christian Association
with the advice of JOHN AUGUST
MAC VANNE, Ph. D., Columbia
University and Pratt Institute



New York: The International Committee
of Young Men's Christian Associations

Composed by Will Crombie of Brattleboro, Vermont.
A good illustration of the Puritan style.

FIG. 1.

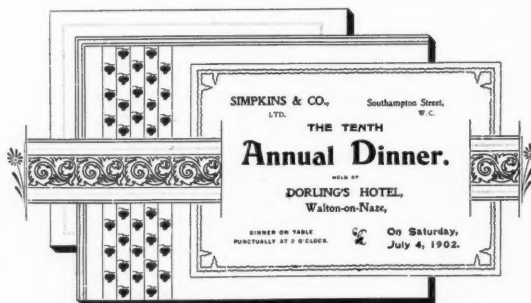


FIG. 2.

ucts, with the identical object of the successful advertiser, who "keeps everlastingly at it," success is assured. This characteristic touch is distinctly recognizable in the works of all well-known typographical designers. It is an easy matter for him who is familiar with their work to pick from a mass of specimens the creations of Will Bradley, the Barta Press, the Griffith-Stillings Press, Edward W. Stutes, Hal Marchbank, C. R. Beran, Eugene Biggers, Will Crombie and others who have created styles of their own. Trifling peculiarities enter

into almost every man's work, but the distinction is not sufficiently marked to arouse comment. When a distinctive style is thus created, which possesses a fair degree of merit, publicity alone is needed to establish a prevailing craze. Will Crombie had much to do with the revival of the Puritan style of letter arrangement. This squared-up, letter-spaced effect came into existence in the early part of the seventeenth century, and it was resorted to chiefly on account of the meager number of sizes and fonts in possession of these early printers (Fig. 1).

The old English Chap-book is responsible for the late Bradley creations. Thus are the fads of the period produced by revival or by the infusion of a distinctive touch of originality. The characteristics of design are still more marked

his inspiration from a diligent search in the archives of past centuries. Nothing is more valuable to the ambitious printer-designer than a close study of things done by the great masters of the past. Hidden away on the book shelves of many an old library are veritable gems of art in manuscript and letterpress printing, whose wealth of ideas would be worth untold



FIG. 3.



FIG. 4.

when we compare the printed products of various nations. Fig. 2 is a specimen composed in the Borough Polytechnic Institute, London; its characteristics are distinctly English, and of a style in vogue in the United States about ten years ago. Figs. 3 and 4 are typical examples of the sweeping grace inherent in German design.

To give a distinctive and altogether original touch to typography, while confining oneself to truly artistic design, is a most difficult matter. It is for this reason chiefly that the greatest successes in the creation of distinctive designing



FIG. 5.

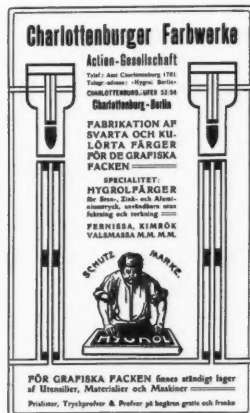


FIG. 6.

within recent years have been attained through a revival of ancient and medieval styles. It follows, then, that the compositor who would attain wide-spread recognition through the universal adoption of a new style in typography must obtain

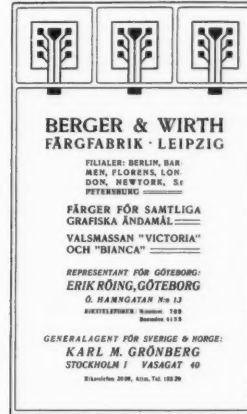


FIG. 7.



FIG. 8.

fortunes if they were suddenly brought to light. Unfortunately, many of these very rare specimens are beyond the reach of most men, but there are countless volumes and numerous gems of typography that are within the reach of all. Public libraries and museums of art are accessible to all of us, and even here we may find a foundation for something entirely distinctive.

The "Boktryckeri Kalender," recently sent out by Wald. Zachrisson, typefounder, Stockholm, Sweden, is a literal treasure-house of quaint and artistic conceits in distinctive display composition. The peculiar geometrical rule designs in Figs. 5, 6, 7 and 8, reproduced from this handsome volume,

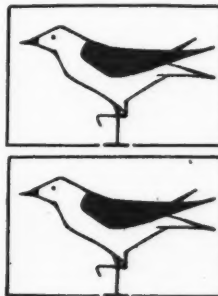


FIG. 9.

are a revival of the quaint works of art produced by the Norsemen throughout the Scandinavian peninsula from the eighth to the eleventh century. The ornaments are derived from the wood carvings of that period. The grotesque owl, used as a trade-mark in the chapter heading (Fig. 5), is readily recognizable as a derivative from one of the carved prows of a Viking galley.

Figs. 9, 10, 11 and 12 are other clever decorative pieces used in this book, and they harmonize splendidly with the characterful geometrical rule designs. All of the ruled creations are of rectangular contour, which makes them easy to construct. Many of the oddly arranged panels are cast in one piece, which further simplifies the composition. Here is splendid food for thought in the creation of an altogether distinctive style of display composition. The designs are further beautified by rubrication applied to some of the little solid squares and interlacing panels. A style of this kind could be made distinctly American by applying the characteristics found in Alaskan totem-pole designs.

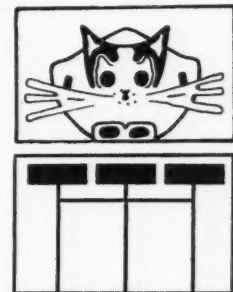


FIG. 10.

Fig. 13, an aimless and ragged letter-spaced cover-design, has been reset and ornamented after this style of Scandinavian rulework. The effect is strikingly novel and altogether pleasing. The same characteristics are traceable in the general arrangement and the rule design of the reset example (Fig. 18). Therein the design is less complicated and the lines are more delicately drawn to conform with the type-



FIG. 11.



FIG. 12.

display and the refined characteristics of Cheltenham, the lettering employed. The original copy for this example is shown in Fig. 17. In this the heavy scroll border is obtrusive,

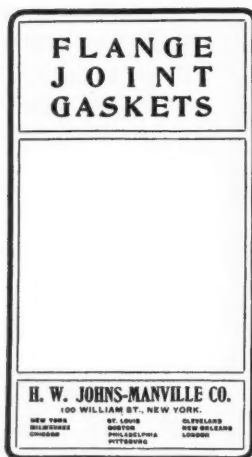


FIG. 13.

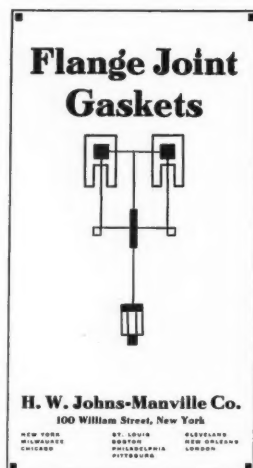
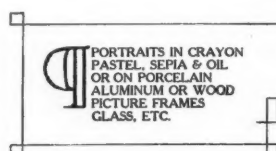


FIG. 14.

and the mixture of letter-spaced and solid lines gives a spotted appearance. The delicate style of decoration chosen for the interior typework is at war with the harshness of the exterior panel, and there is an apparent weakness in the



THE M. P. PHOTO STUDIOS
(ITINERANT)
ARTISTIC PHOTOGRAPHY
L. H. CORBIT, Manager



STUDIO AT

FIG. 18.

general arrangement that savors of the efforts of an amateur. The creation is purposeless.

But returning to the simple forms of typography which will ever be acceptable, even throughout the period of a

REFERENCES.
Bradstreets Mer. Agency R. G. Dun & Co. Security Bank, Minneapolis
American Exchange Bank, Duluth First National Bank, Minneapolis
St. Paul National Bank, St. Paul Commercial National Bank, Chicago

EDWARDS, WOOD & CO.
GRAIN COMMISSION
MAIN OFFICE ST. PAUL
MEMBERS PRINCIPAL EXCHANGES
PRIVATE WIRES.

CHICAGO	MINNEAPOLIS	OMAHA
DULUTH	WINNIPEG	BLACK HILLS
DES MOINES	FARGO	

REPRESENTATIVE.
FRED D. DAY.
196 LA SALLE STREET,
CHICAGO ILL.

FIG. 15.

dominating vogue, let us see what can be done to improve the effectiveness—the talking qualities—of pure display composition. Fig. 15 illustrates a lack of mechanical skill and

References: Bradstreets Mercantile Agency; R. G. Dun & Co.; American Exchange Bank, Duluth; Security Bank, Minneapolis; First National Bank, Minneapolis; St. Paul National Bank, St. Paul; Commercial National Bank, Chicago

Edwards, Wood & Co.
Grain Commission
Members Principal Exchanges
PRIVATE WIRES
MAIN OFFICE, ST. PAUL
Representative, FRED D. DAY, 196 La Salle St., Chicago, Illinois

CHICAGO	DULUTH	DES MOINES	OMAHA	BLACK HILLS
MINNEAPOLIS	WINNIPEG	SIOUX CITY	LINCOLN	FARGO

FIG. 16.

careless inattention to the details of good composition. Careful spacing, one of the main evidences of the finished mechanic, is entirely neglected. It requires judgment and consideration to fix the right proportions of space required between the extended letter, the letter of medium set, and the condensed face. Then, again, there must be a due regard for allowances necessary in open letters like the capital W, A, V, T and Y



FIG. 17.

and words ending with P, F and L. When a card is overcrowded, as is the case in this example, the compositor should strive to obtain the necessary white space by using fewer display lines and by clustering. When the matter is so excessive that this can not be done to advantage, then correct contrast may be obtained by using one or two lines of a heavier face. All of this has been attained in the reset specimen (Fig. 16).

Fig. 19 is not a very appropriate design for a title-page. Too many heavy rules and subordinate panels have been



FIG. 19.

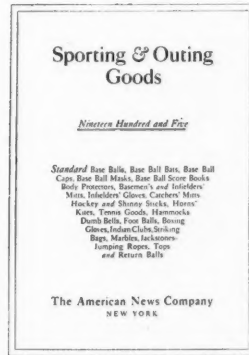


FIG. 20.

employed. As a cover-page this arrangement could be made satisfactory by eliminating all of the interior panels, the ornaments and the parallel dividing rule. "Sporting and Outing Goods" should be set in type a degree or two heavier, and should be the sole occupant of the upper division of the exterior panel. The list of supplies should be so divided as to make two columns of equal length, which will permit of centering the word "standard" after the fashion of a double-column heading. But this arrangement would hardly suffice as a title, which should be less strenuous. The symmetrical proportions of Fig. 20, relieved by judicious white, are an improvement.

"Overpaneling" is a crime against good typography. It is scarcely less dangerous than overornamentation. The quantity of matter in Fig. 21 and the close relationship of all the lines do not suggest so many subdivisions with rules and panels. Besides, the nature of the business scarcely lends

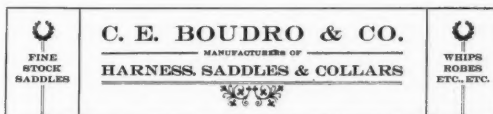


FIG. 21.

itself to decoration. Not one-half the time allowed to Fig. 21 was consumed in setting Fig. 22, and the results in the latter answer every purpose.

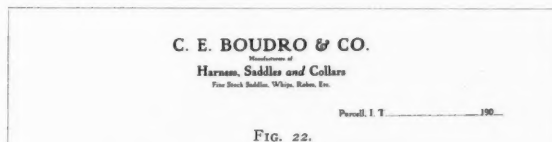


FIG. 22.

It is an encouragement to this department to note the practical interest manifested by many of its readers. The instructions offered are continually applied to innumerable reset examples sent in. Typographical improvement has been stimulated and better workmen are developing. The incongruous reprint job that has been such a bore to the critical

journeyman is fast disappearing. The patron of the printshop is being educated to observe the better things in typography, and the compositor is seldom compelled nowadays to adhere rigidly to the crude, out-of-date reprints furnished as copy. With this hindrance removed, many bright, new and tasteful things have been evolved from these time-worn reprints. C. W. Van Nostrand, Greenport, New York, sends a number of reset specimens, accompanied by the reprint originals. Many of them had been previously reproduced in the same old way for more than twenty years. There is no doubt that the fresh countenance applied to these specimens is fully appreciated by his customers. Fig. 23 is the reprint copy of a topic card and Fig. 24 is Mr. Van Nostrand's reconstruction. Similar examples, illustrating various views on resetting specimens, will be reproduced from month to month. Perfect proofs on white paper should be submitted for this purpose. Keep the originals clean and do not fold the paper upon which they are printed.

TYPE INSERT OF THE INLAND PRINTER TECHNICAL SCHOOL.

The Inland Printer Technical School type insert was created for two purposes; one, to afford a course of study

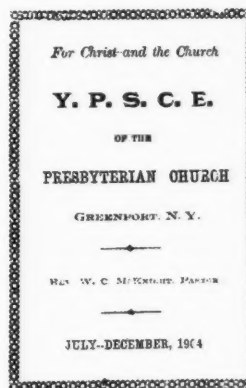


FIG. 23.

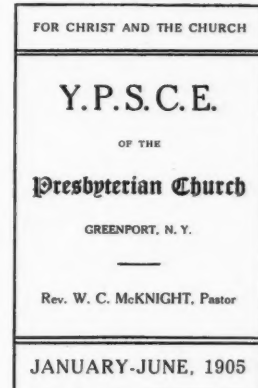


FIG. 24.

and observation for the progressive printer-student; and the other, to supply a series of practical specimens for the use of the master printer and his customers. That these objects have been attained is shown by the numerous requests for the reproduction of certain forms of stationery for this purpose. On account of the convenience of these inserts, many printers keep a file of THE INLAND PRINTER in the business office for ready reference in ascertaining the wants of a customer, and the system has been the means, in many cases, of obviating the necessity for submitting two and three proofs to a critical patron.

It has been the endeavor, for this reason, to cover the field of commercial printing in a broad and varied manner. Letterheads, bill-heads, envelopes, statements, cards, labels, tags, style-pages, society forms, etc., have been reproduced from month to month, and the department has constantly tried to show new phases of commercial typography. Suggestions that may tend to improve this department are ever welcome, and all new ideas which possess merit will receive prompt attention.

The title-page of this month's insert is an adaptation from a pleasing style of rule-designing recently brought out in Sweden and previously mentioned in the department of Job Composition.

A miniature setting of a modern full-sheet poster is presented on page 2. This is of the Puritan style of composition in capitals which is just now in favor among the creators of fashions in billboard typography. It is but recently that poster printing has developed into an art. It is a compara-

tively short time ago that the printer was first able to secure up-to-date faces in wood. The old-fashioned condensed Clarendons, which were in vogue from the beginning of the wood-type industry, gave a sameness of countenance to all letterpress posterwork. But a new life has been infused into wood-type making within recent years, and it is now possible to get duplicates of all the latest foundry productions, made in wood, up to any desired size. This has caused the production of better posterwork.

One thing that tends to show the marked improvement in printed things within recent years is the great care and attention applied to matters that, a decade ago, were assumed to be of a trifling nature. Do you remember the old custom of printing window display cards with rubber stamps? Can you recall the ludicrously misspelled and fantastic signs that the errand boy used to make during his spare moments with a brush and a stencil? Look at the window cards of a modern department store to-day! They have become a veritable part of their artistic surroundings. No cost is too great to make these cards the highest attainment of perfection. Fifty dollars a week is not too much for some firms to pay for an expert sign writer. The printed window card must be equally good. The phraseology and the design must be worked out with the most painstaking care. One of the main essentials of the window display card is a bountiful margin and ample white space. They should be arranged so that "he who runs may read." A few examples of window cards are shown on page 3 of the insert.

A variety of styles in bill-heads, letter-heads, cards and shipping tags are presented on pages 4, 5 and 6.

Booklet and catalogue printing is growing apace, and with it comes a demand for newer designs in style pages. To keep abreast of this demand, one page of the type insert each month has been allotted to a showing of the latest developments along these lines. The present specimen on page 7 is a sumptuous design and would enhance the value of a high-class booklet.

One of the best pages from an interesting book of specimens, "Beran: His Work," recently issued by C. R. Beran, of Denver, Colorado, is reproduced on page 8. It is of a style characteristic of this well-known craftsman, and shows the artistic and pleasing effects made possible by the association of pen designs with pure typography.

MR. DOOLEY ON LITERATURE AND POLITICS.

"Well, sir," said Mr. Dooley, "it must be a gran' thing to be a colledge pro-fissor."

"Not much to do," said Mr. Hennessy.

"But a gr-reat deal to say," said Mr. Dooley. "Ivry day th' minyit I pick up me pa-aper afther I've read th' criminal an' other pollytickal news, th' spoortin' news, th' rale estate advertismints, th' invytation fr'm th' cultured foreign gent to meet an American lady iv some means, object a matter iv more money, th' spoortin' news over again, thin th' iditoryals, I hasten to find out what th' colledge pro-fissor had to say yesterdah. I wisht th' iditor wud put it in th' same column iv th' pa-aper ivry day. Thin he wudden't have to collect anny other funny column. 'Humorous: Professor Windhaul iv Harvard makes a savage attack on Abraham Lincoln.' As it is, I sometimes have to hunt through th' pa-aper fr'm th' Newport scandal on page wan to th' religious notes on page two hundhred an' four befure I come acrost me fav-rite funny sayin's iv funny fellows.

"I've been collictin' these wurruds iv wisdom fr a long time, Hinnissy, an' I'm now prepared to deliver ye a sample colledge lecture on all subjecks from th' creation iv th' wurruld: 'Young gintlemen, I will begin be sayin' that I have me doubts about the varyous stories consarnin' th' creation iv th' wurruld. In th' first place, I dismiss with a loud laugh th' theery that it was created in six days. I cud make such

a poor wurruld as this in two days with a scroll saw. Akelly preposterous is th' idee that it wasn't made at all but grew up out iv nawthin.' Me idee is that th' wurruld is a chunk iv th' sun that was chipped off be a collisyon with th' moon, cooled down an' advertised fr roomers. As to its age, I differ with th' Bible. Me own opinyon iv th' age iv th' arth is that it is about twinty-eight years old. That is as far as I go back.

"Speakin' iv th' Bible, it is an inthrestin' wurruk, but th' English is poor. I advise all iv ye not to injure ye're style be readin' th' prisint editions, but if ye want rale good English ye will read th' Bible thranslated into Hoosier di'lect be Prof. Lumsum Jiggs, iv th' Univarsity iv Barry's Corner, wan iv our gr-reatest lithrachours, whose loss to th' sody-wather business was a glorious gain to relligion an' letthers. If ye want to make a comparison to show ye how lithrachoor has improved, compare th' wurruks iv Homer an' Jiggs. Homer nodded. He niver nodded to me, but he nodded. But has Jiggs nodded? Niver. He hasn't time. He is on his four thousandth book now an' has larned to wurruk a second typewriter with his feet. Read Jiggs an' frget about Homer. As fr Shakespeare, he is a dead wan. Th' opinyon I have iv Shakespeare is so low that I will not express it befure ladies. I ain't sayin' that his wurruks have not been pop-lar among th' vulgar. An' he might have amounted to something if he had been ijacated, but his language is base an' he had no imagination. I guess that will hold Bill fr awhile. Th' gr-reatest potes th' wurruld has projuced are Ransom Stiggs an' J. B. Mulcoon iv Keokuk. Th' Keokuk school iv pothry has all others badly stung. J. B. Mulcoon has discovered more rhymes fr "deer" than Al Tinnyson iver heerd iv.

"Me opinyon iv pollyticks, if ye shud ask me fr it, is that me might as well give up th' experiment. A Government founded be an ol' farmer like George Wash'nton an' a job printer like Ben Franklin was bound to go down in roon. It has abandoned all their ideels, which was a good thing, an' made worse wans. Look at Lincoln. There's a fellow ivrybody is always crackin' up. But what did he amount to? What did he do but carry on a war, free th' slaves, an' run this mis-rable country? But who asked him to free th' slaves? I didn't. A man utterly lackin' in principle an' sinse iv humor, he led a mob an' was contrlled by it. An' who ar-re the mob that direct this country? A lot iv coarse, rough people who ar-re sawin' up lumber an' picklin' pork, and who niver had a thought iv th' Higher Life that makes men aspire to better things and indigestion."—*Peter Finley Dunne.*

REPAIRING WOOD TYPE.

Small holes in wood letter (such as those produced by the worm or by cracks through warping) are, says a German exchange, very generally repaired by dropping in hot sealing-wax. A better plan is to melt ordinary bottle wax with an equal quantity of shellac and roll this, when it is cooling, up into tiny cylinders, which can be stored away until wanted. With the aid of a lighted vesta, the end of one of these can be melted so that the molten wax drops into the worm holes, cracks, etc., and any overplus can be removed level with the face of the letter with a sharp knife. In large letters, used for posters, such repairing is not infrequently called for.

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Examples of Job Composition

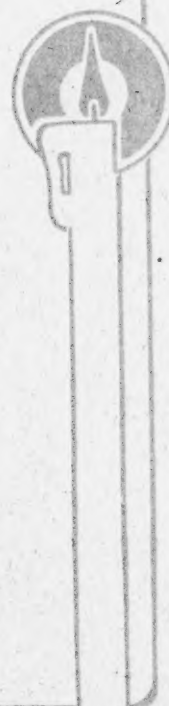
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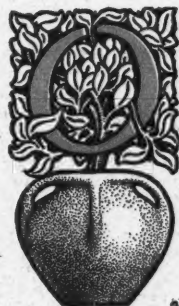
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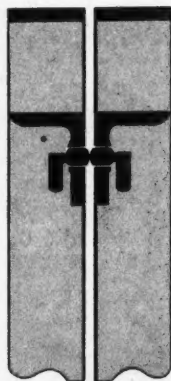
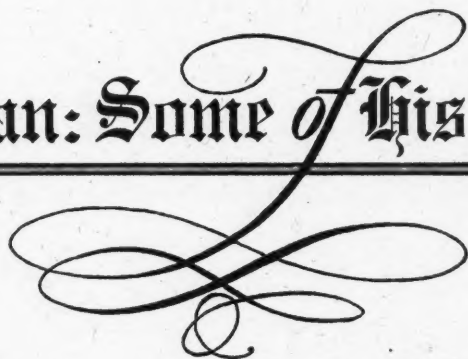
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Veran: *Some of His Work*



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When he was nineteen years of age the Governor made him Major in the militia. He was entrusted with the mission of carrying a message to the French who were at this time claiming all the land west of the Alleghany Mountains. He reached his destination after a severe journey, delivered his letter and returned home safely

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—Math. XXVII, 45.



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FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

DO NOT FORGET

- To remove plunger from pot and clean it daily.
- To go over all oil holes weekly, and put oil in the cups on mold-disk and driving-shaft bearings twice a week.
- To clean spacebands daily.
- To oil keyboard cams at least twice a year.
- To wash rubber rolls every two weeks.
- To wipe and clean machine every week.
- To brush out magazine and polish it once a month.
- To wash matrices—never.
- To look over all adjustments every month.
- To make repairs as soon as needed.
- To take a pride in keeping matrix and repair bills down.

WORN POT WELL.—A. P. R., Cleburne, Texas, writes: "The pot well in my machine is badly worn and allows metal to spurt up when the plunger goes down, the result being a light, hollow slug. There is no machinist here capable of fitting a casing or bushing in the well. Had I better buy a new crucible?" *Answer.*—If the style of plunger having

removable rings or washers is used, the rings can be removed and new ones, which are purposely made a trifle larger in diameter, substituted. Bushing the well should be attempted only by a good mechanic.

THE *Daily Humboldt Standard*, Eureka, California, issued its edition of February 8 with the assistance of an automobile. This unusual auxiliary came into request when the power furnished by the city power house failed at a time when the forms were closing, and its Linotypes and presses were made useless until a good Samaritan offered the use of his automobile gasoline engine. The "devil wagon" was backed up to the pressroom door and the rear wheels jacked off the ground. Then a belt passed over the tire of one wheel and the pulley of the line shaft kept the machine and presses running till repairs were made at the power house. This is the third or fourth instance of a similar adaptation of the automobile which has come to our notice.

VANISHING TROUBLES.—H. F. C., Minot, North Dakota, who received advice recently through this department, writes: "I have overcome my keyboard trouble. I found the wire that the cams work on was all rusted and when I would touch a key the cam would not fall, so I concluded to take the wires out and had to pull pretty hard to get them out, so I took emery cloth and shined them up and squirted gasoline in around the bars and triggers and washed the rollers and rubbed them up; so, consequently, my keyboard trouble vanished. I also took off the flexible front and cleaned all around in there, and now the keyboard is mighty lively. I sent to the company for a blue-print of the coal-oil burner and got it. Last Sunday I cleaned it up and fixed it according to its directions, and have not had a bit of trouble with it since then. All I did was to put in enough mercury so it would adjust the flow of oil and set the pointer on the dial. I have not touched it since, and have had a good, uniform heat ever since. Following your directions, I set the second elevator transfer lever so the shifter finger will be 5 17-32 inches from the edge of the intermediate channel; also set the spaceband lever so it would bring the bands back in the box; and half of my trouble with transference of spacebands has ceased."

METAL TROUBLES.—J. P., a Toronto, Canada, machinist, writes: "I have had trouble with metal ever since I took charge of this Linotype plant, some fourteen months ago. I have worked very long hours, remodeling five old-timers, turning them into two-letter machines. Then I had six to overhaul. You will see that I had my hands full. Now that I have a little leisure time, I am taking up the trouble with the metal. It looks to me that the metal is dirty. My slugs are brittle; they break without a bend. I took a tablespoonful of sal ammoniac and put it into one metal-pot, the metal being about 600° F. After mixing the same for five minutes, I took out a cupful of fine dirt and some pieces came out the size of a pea. We have no separate metal-pot; we use the same pot as the stereotyper. We have no place to put a separate pot if we had one. Will sal ammoniac injure metal? Should that dross and sand remain in the metal? Should I move my governors, adjust my front burners off and on all day to get results? Should I have to clean plungers and metal twice in eight hours? My vents in mouthpieces are clear; also the holes in mouthpiece." *Answer.*—Metal purifying instructions were given in the March number. Sal ammoniac is a good metal cleanser. Linotype metal should be kept separate from stereotype or other metals. Cleansing is imperative. When gas governors are once adjusted, they should remain untouched for months. Plungers should be cleaned daily.

HIGH SLUGS, ETC.—J. T. J., a Michigan operator, writes: "I am somewhat puzzled to know what to do. Complaint was made to me that the slugs were more than type-high, and on examination I found that the pot was not locking against the mold. I saw that there was nearly one-eighth of an inch

between the lever and nut at back of pot, but after cleaning off the mouthpiece and back of mold and spreading on the ink and making a test, found it did not touch at all, so I turned out the back and in on the front screws of the pot legs and tested again, but it did not come up. I repeated until the front screws have only about one thread to hold the jam nuts, and yet it is not tight. Would it be wise to take off the jam nuts and make it touch, or is there any other means of bringing it forward, or should the mold disk be brought back in some way? (2) I can not put metal in the pot more than one-half an inch above top of well or it will slop out at mouthpiece, and it has to be kept pretty hot, as there are no throat or mouthpiece burners, as we have a gasoline burner, there being no gas in the town. (3) I also have trouble with the distributor stopping without any apparent cause. This occurs mostly on brevier, which is somewhat damaged, as a former operator sheared many of the matrices; but it occurs also on nonpareil and long primer, which are in good condition. The distributor will stop, and by backing a little will proceed all right. Does the fault lie in the matrix lift, or is the fault in the screws? Sometimes I find matrices clogged, and on exam-

metal from back of mold. The base-trimming knife, too, must be set to touch the back of mold evenly across its entire length. Put the pot-leg screws back in their former positions and the back nut on the pot lever to the extreme end of the eyebolt. Then set the nut at the forward end of the spring so that there is a slight forward movement of the lever when the pot cam forces the pot forward in locking up. With the pot legs pulled forward as you describe, only the lower edge of the mouthpiece can touch the mold. (2) Half an inch above the well is high enough for the metal. (3) Whenever matrices act as described, it is due to failure of the lift to raise them high enough. A readjustment of the lift will remedy matters. (4) You are correct. (5) The knife block is perhaps dirty and should be removed and cleaned. The knives can be ground or lapped down on an oil-stone or lapping-block, as described on pages 92-93 of "The Mechanism of the Linotype." (6) If a mold liner is sprung forward, it will prevent lock-up between mold and matrices and thus cause high slugs.

LINOTYPE ADJUSTMENTS.—An operator in an Illinois city writes: "(1) Shut-off lever does not work right. If the second elevator is just ascending and you want to stop



J. D. BLACKWELL.



E. J. HEDGE.



W. B. DELANCY.



J. R. CAULEY.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

ination find the back upper ear bent, but thought the cause was probably the lower ears having been sheared. (4) Quotations and similar thin matrices sometimes are lifted two at a time. Will flattening the pawl on the bar so as to spread it remedy this difficulty? (5) Another trouble I found was that the knives were not trimming properly; eight and ten point come about right (I have no micrometer, but have sent for one); but when I set for nonpareil the ribs are more than trimmed; they disappear. I know the back knife is out, as the smooth side of slug is trimmed, and, on the large sizes, scrapes in places. The machine has always been run on eight and one-half and thirteen em measure. Will that have any effect on the knives? I think it has on the back one, as I find the two corners will scrape the disk, while the center is considerably off. Should the knife be taken off and the corners ground so as to make it level? If so, how should it be done? (6) The nonpareil liner we have is warped about one-thirty-second of an inch, but it seems to run as well as the others. Will using it damage the mold by having a tendency to admit metal around the edges and the back? Would this affect the lock-up of the machine pot against the mold?" *Answer.*—Do not experiment with the lock-up of the pot against the mold. A little reflection will show you that if the pot mouth did not touch the mold, as you say, you could by no possibility get a slug at all. And in no case could a pot adjustment change the height of the slug, which is governed entirely by the mold cell. One of the things that can alter this height is accumulation of metal on the face or back of the mold, this having the effect of building up the mold, the former condition being due to an imperfect lock-up between the face of the mold and matrices, and the latter to neglect to clean

machine to take letters off of bar, lever does not act quick enough, but allows elevator to carry matrices to distributor. (2) The lift in distributor box in new machine is supposed to stop when no matrices are presented, but this one has to be kept running all the time, or the last matrix, especially if a thin one, will not be lifted. As it is, the distributor is running finely, and I hate to monkey with it. (3) I am getting good slugs, but had to take the pin entirely out of gas governor. When pin is in, gas goes nearly out. I think there is too much mercury in it, but see no way to get it out unless governor is taken entirely off. (4) Transfer fails to carry spacebands about once in every stickful; it makes no difference as to number in line. Again, transfer sometimes leaves the bands just clear of second elevator, and will then pick them up and carry them all right when next line is transferred; again, they often go into box, turning sideways. The machine has been in three months now and, considering that it has been attended to by an operator who makes no claim to being a machinist, is doing remarkable work, and there have been no repairs so far. The business manager is an operator with some skill as a machinist, and he says it is the best working machine he ever saw." *Answer.*—(1) It is necessary to reach up and catch the elevator to stop it in the position described. (2) The trouble is probably caused by lack of lubrication in the distributor shifter guide. (3) There is, as you think, too much mercury in the governor. A small quantity can be removed by taking out the adjusting pin and using a wire of suitable diameter as a pump, inserting it in the opening and suddenly withdrawing it. The mercury can be caught as it is withdrawn. (4) Perhaps the spaceband-shifter hook does not travel far enough to the left to enable the hook

to drop over the ears of the spacebands. A turn on the turn-buckle which connects the two transfer levers will remedy matters.

CHRISTMAS GREETINGS FROM OVER SEAS.—The compositors of the Melbourne (Australia) *Argus* and *Australasian* sent to their fellow-craftsmen the unique souvenir herewith reproduced as a Christmas greeting. Printers and Linotypists will appreciate the accuracy of detail in the sketch, it being the work of an ex-printer and Linotype operator, Mr. Claude A. Marquet, now one of the most prominent and gifted of Australian black-and-white artists, the *Sydney Bulletin* and Melbourne *Punch Annual* reproducing much of his work.

CALIPERING SLUGS.—A Dayton (Ohio) operator-machinist writes: "I send you under separate cover some slugs which

Answer.—The micrometer shows a variation of but one-half of one-thousandth in the measurement of all four corners of the slugs sent—not enough to cause any trouble whatever. Molds and knives are of hardened steel, and must be lapped occasionally to be kept perfectly true, as slight variations will take place in these parts. Forcing slugs through the knives will undoubtedly result in damaging or springing these parts, and operators who do this should be given a vacation.

CLUTCH PULLEY SLIPPING.—A northern operator-machinist writes: "We got in five hundred pounds of new metal, which was used up and the first recast pigs used this week. It gives a very poor slug. Slugs are hollow, but very strong and not brittle. Lock-up of pot perfect. Casting mechanism also in good shape. What, in your opinion, seems to be the trouble?



A FRIENDLY GREETING.

I would like you to examine and prescribe the proper cure. I am unable to adjust the knives so that all four corners measure the same; if two upper corners are alike, then one lower corner is about one point thinner than the rest; if lower corners are same, then one upper corner is cut into body of slug. This difference is especially noticeable on nonpareil slugs. I do not think it is on account of bushings or locking pins, as they have been renewed. The knives in question were placed on the machine new about six months ago; for several weeks they gave no trouble whatever, but at that time and for a season following, we had an operator who, in changing from a small to a large slug, occasionally failed to change the knives. When the machine stopped, as a result of said negligence, he would not try to find cause of stoppage, but would resort to the handle on ejector blade, and by throwing his entire weight against same, would try to force machine into operation. Two liners were rendered useless by this course of action, and I thought probably the inside of mold had been damaged at same time that liners were bent, and that possibly the cause of imperfect slug is in mold and not in the knives."

I intend to send several slugs and also some pigs to the makers. Another trouble I had for some time was what I thought a slipping of the clutch. I put on new buffers, kept them and the journal of pulley clean, but did not remedy matters. I finally noticed that the keyboard or assembling and distributing mechanism would slow up and at times come to a dead stop. Machine is driven by a motor connected to machine by a very short belt, and this slips at casting point, and, on a wide slug, at ejecting point. I turned over several slugs by hand and could discover no hard pull in the machine. In my opinion it could work no easier. This slipping also causes a jolt when pot retracts after cast, and at first gave me the impression that the pot-lever spring was out of adjustment, but this was not the case. Is it possible that these two troubles, that of a bad slug with new metal and the driving belt slipping at casting point, are related? Would this not give the same result as if a worn plunger were being used, i. e., not enough metal being forced into mold cell to form a perfect slug?" *Answer.*—Of course, if a worn plunger were used, which allowed the metal to escape around it as it

descended, this would prevent a solid slug; but it is likely that the throat of the pot is choked, or there is not enough tin in the metal. The trouble with machine stopping at casting point is undoubtedly due to the short belt which you say is used between the machine pulley and motor, the lack of tension in which allows the belt to slip. It is almost impossible to prevent this with a very short belt, and you should move the motor farther back and use a longer belt.

THE Monotype Club will give its first reception and ball at Netherwood Hall, corner Taylor street and Marshfield avenue, Saturday evening, April 8, 1905. This club is composed of members of Chicago Typographical Union, No. 16, who operate Monotypes, and is an organization intended, as its constitution states, "to foster the feelings of good fellowship; to promote by discussion the solution of practical problems of our workaday life, thereby creating higher grade and broader-minded workmen." The officers are Frederic H. Stevens, president; Charles S. Thomson, vice-president; Thomas F. Mortell, secretary-treasurer.

LONG LINES FAIL TO JUSTIFY.—A Texas operator-machinist writes: "I have for some time past been having trouble with any length of line exceeding thirteen ems. Squirts occur on the left end of the line. The justification springs are not weak; in fact, I think I have them too tight. The mold does not lock up too tightly against the matrices, nor is there any obstruction of any kind in the elevator jaws. After some thought and investigation, I had about given it up as a bad job, when, as a last resort, I tried the adjustment of the screw that limits the down stroke of the elevator. I found this screw down slightly too far. After adjusting this I have so far had no more squirts. Could this be the cause? What I mean is, if the matrices were slightly sheared, would this cause the matrices to justify with difficulty? I am not yet sure that the trouble will not occur again." *Answer.*—Other conditions being perfect, as you say, it may be there is a bend or kink in the link of the vise-jaw-closing screw lever, caused by lowering the vise when the second justification lever was up. This will effectually prevent the stroke of the second justification lever, and on long lines prevent justification and allow metal to escape on left end of line. The sheared matrices, very likely, have little to do with the case, though they should be thrown out, as alignment can not be had with them.

GAS REGULATION.—E. G. M., Tiffin, Ohio, writes: "Being a machinist-operator, I am always an interested reader of your 'Machine Composition Department,' and gain much valuable instruction through its perusal. For some time past I have had great trouble with the gas burners and governors on my machine, having always been of the impression that the old pattern burners were a crude affair at best. The burners under the mouthpiece are of the pattern with two pipes running through holes in the jacket of the pot, and one is all I have had to use at any time. The trouble with these is that the gas goes out of itself, and at other times it gets too hot. The machine regulator has a sufficient supply of mercury in it and is in good condition; the line regulator is of the pattern installed for artificial gas, but recently natural gas was turned into the line. I have never heard if the one regulator will answer the purpose for regulating pressure of two gases. The burners that heat the mouthpiece allow the gas to burn on the outside of the jacket, thereby emitting great heat to the mold disk, which I have feared would in time warp the mold. Could you devise a remedy? I also write to ascertain if it is possible to apply the new pattern burner, with the mouthpiece burner running the full length underneath. I have been of the opinion that the jacket could be cut out to admit of the appliance of the new burner; and as the burner on my machine is nearly burnt out, having been in use five years, I would like to have you, if possible, give the measurements for cutting out the jacket to admit the new burner for the

mouthpiece." *Answer.*—Too great a pressure of gas will cause the trouble. Remove weights from the pressure regulator until there is a full flame given when gas is first lighted, without a violent blowing. With natural gas, a different type of regulator is designed, though not always used. The manufacturers can supply blue-prints showing measurements for cutting out the jacket of the pot to accommodate new style of burner.

FIRST ELEVATOR TROUBLES.—G. H. E., Baltimore, Maryland, writes: "I wish to state a few of my troubles and ask your assistance in putting me on the road to straighten them out. (1) The first elevator connecting link is set according to instructions in a recent number of THE INLAND PRINTER, namely: The shoulder of top eyebolt is exactly three-quarters of an inch from top of spring chamber, and shoulder of bottom eyebolt is three-sixteenths of an inch from bottom of spring chamber; the distance between centers of eyebolts being just $8\frac{1}{2}$ inches. Now, my trouble: The first elevator, in descending, when it reaches a distance about half an inch from vise cap, drops with a crash on vise cap, which is caused by first elevator cam roller not following cam properly, but leaving cam when elevator is half an inch above vise cap; after which point is passed it follows cam closely until elevator reaches transfer guide blocks, when it is jammed up with an extremely loud noise. Please state wherein I am at fault. Nothing whatever interferes with descent or ascent of elevator. (2) Is it possible to set the shoes on mold-turning cam too close against the square block, and what effect would it have? Is there any way of determining the exact distance they should be from square block? I have moved them several times each way, but still there is a slight friction when going on pins. I have, with the vise closed (after disconnecting mold slide and turning mold into casting position), tried to draw mold forward on pins, but there seems to be some obstruction. Can this be a proof that mold does not rise high enough to go on pins? (3) How and what is the best way I can take out the first justification cam roller to replace it with a new one, the one now on showing a flat side? The way the roller is imbedded underneath the cams, it is impossible for me to get at it, the cams preventing me drawing out the roller pin. (4) Also, the best way to replace worn pot-cam roller pin." *Answer.*—Notwithstanding the statement that nothing interferes with descent or ascent of the elevator, it is apparent that an obstruction is what is causing the trouble. Almost always conditions of this description are caused by the knife wiper. If the wiper bar is taken off and the elevator still slams up and down, it is time then to look elsewhere. A bend in the wiper bar will prevent the elevator from descending, as it is moved by the latch rod on the elevator lever, and it will also bind when the elevator rises to the cap. Straighten knife-wiper bar and replace. Test it by drawing it upward and downward by hand. If it does not move freely, it is not straight. (2) If shoes on mold-turning cam are too close to the block, there is danger of breaking the cam. Unnecessary wear and friction will result, and the machine will turn with difficulty. The brake on the mold-turning shaft should hold closely enough to prevent overthrow of disk when it stops to go forward on the pins. The shoes should be about a sheet of paper distant from the square block. The mold disk should raise a trifle—.007 of an inch—when going on the locking pins. The loose gib beneath the mold slide and the screws beneath it are for making this adjustment. The disk should go on pins readily when drawn forward by hand in the manner described. (3) It is presumably the second justification cam-roller pin that is meant (the first under the pot), as the other can be gotten at easily. Turn the machine to the casting position, after disconnecting the pump; then draw the justification lever downward and fasten it, either by a pin run through the hole in the bottom of the justification lever-spring rod, or otherwise. The pin in the roller can then be

gotten at easily. (4) After removing the pot lever (which only requires the withdrawing of the wing-pin in the eyebolt at the bottom of the pot and the pin which connects the lever to the top of the pot), place the lever on the bench and remove the roller pin, inserting a follower as the pin is withdrawn. The roller bearings should be examined also at this time and any broken ones replaced. The follower (a finger will do) will keep the rollers in place while returning the parts.

RECENT PATENTS ON TYPESETTING MACHINERY.

Paper-perforating Apparatus.—Coloman Rozár, Nuremberg, Germany. Filed December 23, 1901. Issued February 21, 1905. No. 782,990.

Matrix Adjusting or Centering Mechanism.—J. S. Bancroft, of Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, same place. Filed July 11, 1904. Issued February 14, 1905. No. 782,536.

Typesetting and Distributing Machine.—L. S. Campbell, Detroit, Michigan, assignor of one-fourth to J. A. Gray and W. A. Gray, of Detroit, Michigan. Filed September 26, 1903. Issued February 14, 1905. No. 782,775.

Duplicate Die-case Mechanism.—J. M. Dove, of Washington, D. C.; J. S. Bancroft and M. C. Indahl, of Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed May 28, 1904. Issued February 14, 1905. No. 782,549.

THE LINOTYPE.

From the clatter of the Linotype machine,
What a world of worthy matter we can glean!
From the merry Yuletide story
To the battle-song of glory;
From the hymn of joy and gladness
To the tale of woe and sadness.
In the clatter, clatter, clatter, in the never-ceasing chatter,
In the chatter of the Linotype machine!

Hear the rattle!
Hear the rattle, rattle, rattle,
Like the musketry of battle,
As it tells of surging thousands on the frozen Asian sands —
As it tells of shrapnels' shrieking,
As it tells of camps' dire reeking,
As it speaks of warring columns in the Oriental lands.
Thundering louder, louder, louder,
Till you seem to smell the powder,
Seem to see the soldiers flying,
Falling wounded, bleeding, dying —
Begging for a cup of water —
All is told — the cheers, the slaughter,
In the rattle of the Linotype machine.

Then the singing!
Then the gentle, gentle singing
Of the little children bringing
Gifts to many hungry humans in the gruesome lanes and ways!
In the offal-crowded centers,
Where no sunlight ever enters,
Where little ones are born in vice, and vicious end their days,
We can hear the childish singing
From the pure hearts blithely springing,
As the matrices are dropping from the slotted magazine.
Like the sound of water falling —
Like a feathered songster's calling —
Is the singing of the Linotype machine.

Then the laughter!
Then the dear, contagious laughter,
As the matrices drop faster,
Faster, faster, ever faster, like a pelting summer rain!
Merry words, in leaden matter,
Speak to us above the clatter —
Laugh away our morbid fancies and the demon darts of pain.
Speak not of fair Luna's phases,
But of daffodils and daisies;
Of some happy situation, of some mirth-provoking scene,
Till our hearts cast out the hateful
And we're truly, truly grateful
For the laughter of the Linotype machine.

Then the dirges!
Then the solemn, mournful dirges,
As the plunger gently merges
In the molten, unskimmed metal in the superheated pot!
Lo! it tells in somber measure
Of the fleeting life of treasure,
Tells of visions of that land the joy of which man knoweth not.
Tells of some unshriven mortal,
Who has passed thro' death's dark portal,
Who must stand before his Maker with a soul uncouthly mean.
His had been a record gory,
And we marvel at the story
In the dirges of the Linotype machine.

From the clatter of the Linotype machine,
What a world of worthy matter we can glean!
As the skilful operator,
With a mystic sort of ease,
Nimble passes o'er the keyboard,
With its symbol-written keys;
How the matrices come dropping,
And the spacebands, never stopping,
Like a scented summer shower
In a leafy elfin bower —
Oh, the mighty, mighty power in the Linotype machine!
And what thoughts we gain each hour
From the clatter, clatter, clatter,
From the never-ceasing chatter,
From the chatter of the Linotype machine!
— *Sunlocks, in the Bowler, "official organ" Baltimore Sun Chapel.*

THE LINOTYPE OATH.

Approximating human intelligence in its marvelous work, the Linotype is not without those frailties common to human kind. At times it is slow to respond, but as this is preceded by a touch, it is only natural that this same almost human instinct should assert itself. The habitual response to touches is a symptom of weakness and a severe drain on resources.

In these fits of dissent the Linotype often becomes a practical joker. By keeping its little finger on any one of the numerous outlets of its cornucopia, it can force the broadest of Milesian writers to drop his "h's," or if the copy has been prepared with painstaking care it can silently and secretly create a convulsion in the alphabet and make the proof look like the remnants of a New Year's resolution. There never was much excitement in the English language until the Linotype began compounding and confounding its component words. "eTh" is a common vagary. "sl," "amde" and a host of other combinations come forth in a manner that ought to stir into a tumult the dust of the lamented Noah Webster, and proper names are often so revised or embellished by this almost human machine that their owners never would respond to their call. Of course the Linotype is not always to blame, but it has to stand for it when the operator and proofreader get through.

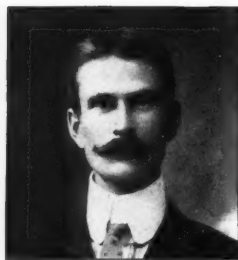
But in its almost human capacity it must also serve a vicarious purpose. It has invented one of the most eloquent and frequently used swear words seen in the newspaper office. No one attempts to pronounce it; for it resembles the payroll of a Pennsylvania coal mine. This word is Etaoin. It invariably appears in capital letters, and whenever it does appear it means some one has made a mistake. This may have been the operator, but it doesn't matter much so long as the machine falls so naturally into profanity. The operator often thinks Etaoin, but the machine says it for him. In the heat of the moment and the metal it pours out this blistering oath and then allows it to cool. There are rarer and more varied anathemas, such as !?xxss-o!o**%, but Etaoin seems to be the word generally recognized by the union and is accepted as the standard. ff-kvtv¾R. once had a vogue, but is less acceptable than the capitalized ETAOIN.—*Baltimore Sun.*

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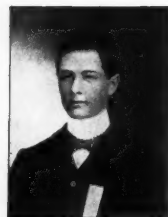
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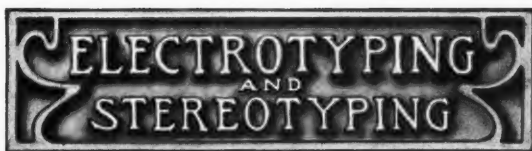


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EXPERT LINOTYPE OPERATOR-MACHINISTS, GRADUATES OF THE MACHINE COMPOSITION
BRANCH, INLAND PRINTER TECHNICAL SCHOOL.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

A NEW METHOD.—A new method of making electrotypes is described as follows: A sheet of thin metal, copper or an alloy of copper and some other metal is laid on the type form, which is then covered with a blanket and passed through a machine similar to a matrix-rolling machine. The blanket is then removed and a sheet of softened gutta-percha substituted therefor, after which the form is passed through the machine again. This gives a deep and sharp impression of the type in the sheet metal, which is now stripped from the form and backed up with electrotype metal. It is claimed that the plates obtained by this process are satisfactory except possibly in the case of very fine screen half-tones.

NICKELLO PROCESS OF STEREOTYPING.—A new process of stereotyping, called "Nickello," is said to be superior to all other methods in present use. The essential feature of the new process consists in a pasty composition which is applied to the surface of the paper and which, when partially set, is pressed directly on to the face of the form. This composition differs from other composition in the respect that while it becomes hard and smooth as porcelain, it yet maintains the flexibility of the ordinary papier-mâché matrix and may be curved to cast plates for rotary presses. The material is analogous to wax, but practically any number of casts may be taken from the same matrix if reasonable care is exercised in handling. The plates produced by this method are said to be quite as good as electrotypes. The flong may be beaten in with a brush, but the rolling machine is recommended as being more rapid and giving more perfect results. The matrix may be dried on the steam table in the usual manner, or by the use of a special apparatus it may be dried from the top, thus eliminating all danger of injury to type or cuts. The casting is performed in exactly similar manner to the ordinary process and with the same appliances. The paste will keep fresh for a considerable time and the matrices may be stored for an indefinite period. The metal may be used harder and hotter than ordinary stereotype metal, which

insures a sharp and perfect impression. By giving these stereotypes a nickel facing they will endure for a quarter of a million impressions. All of the above advantages are claimed by the inventor and practical tests are now being made by a well-known concern.

NEW STEREOTYPING MACHINE.—A recent invention is described as a "machine for impressing and drying stereotype matrices." It differs from the methods ordinarily employed in the respects that neither brush nor roller are used to produce the impression. The peculiarity of the invention is found in the fact that the mold is made by direct pressure, which is not exerted all over the form at the same time, but is brought to bear first on the center of the form and then on the outer portions, working from the center out to the edges, thus gradually expelling the air from under the flong. The platen of the machine is made of sections, the central platen being depressed first, then the sections immediately adjacent to the middle sections are depressed and the pressure gradually extended until a perfectly clear impression of the entire body of the type has been obtained. After the several platen sections have all been brought in operation the pressure thereon is maintained by stopping the rotary movement of the cylinder over the platen until the impression has set or until the matrix is dried. The drying is accomplished by steam heat, the bed of the machine being cast hollow and heated in the same manner as an ordinary steam table. As the form is not moved until the matrix is dry, all danger of doubling the matrix is eliminated. Mr. Friederich Schreiner is the inventor.

INSERTING HALF-TONES IN ELECTROTYPES.—J. R. inquires: "Can you give me any information concerning a method of incorporating half-tones in electrotypes which was patented by a Mr. Furlong, of New York?" *Answer.*—Mr. Furlong's process is described as follows: A base or blank block is fitted under the etching to make it type-high, and, having been properly trimmed to fit into the type-form, the etching is removed and the base alone is locked up in the form with the type. The removal of the etching is necessary in order that the type may be blackleaded to cause it to freely release from the molding composition in the operation of molding, and it being preferable that the face of the etching should not be blackleaded. After blackleading the type form, the etching, having had its back thoroughly cleaned, is replaced, face upward, on the base within the form, with its face flush with the type, and then the surface of the molding composition having been coated with plumbago, the form is molded in the usual way. When the mold thus obtained is lifted from the form, the etching will be found imbedded in and adhering to the molding composition, face inward. The mold containing the etching is then blackleaded in the usual way preparatory to being placed in the electrotyping bath; but, before being placed in the bath, the exposed back of the etching should be freed from the black lead and scraped bright to insure the incorporation of the electro-deposited metal with the back and edges of the etching and in order that the metal may be deposited in a continuous and unbroken sheet over the edges of the etching to the back thereof and thereby form a perfect union between the electrotype and the etching, so that when the shell is removed from the mold it brings the etching with it, the two forming practically one plate, which, after having been freed from adhering wax or molding composition, may be backed with composition metal and finished in the same manner as ordinary electrotype plates. By this simple, direct and economical process, an absolutely perfect incorporation of an etching plate with an electrotype of reading matter is obtained.

I BUY and read THE INLAND PRINTER every month and consider my investment of a cent a day one of the best I can make.—J. R. Hamilton, St. Louis, Missouri.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

A POSSESSIVE.—G. H., Dubuque, Iowa, asks: "Which is correct, 'Raess's place' or 'Raess's place'?" The man's name is spelled Raess. *Answer.*—The right form is "Raess's place," but a great many people use the other form. One of the best reasons for using the extra letter is that it serves to fix beyond question the name to which the sign is added, especially in pronunciation, in such cases as Adam and Adams. Speaking only two syllables in such names leaves the name uncertain, while another syllable to the one that should have it makes it sure. This being so in one case, it is better to use the distinctive form in all cases.

DIVISIONS.—A. G. V. H., Winfield, Kansas, writes: "Is it correct form to put 'A. F.' at the foot of a column or

page and 'Smith' at the top of the next one? Is it correct form to divide words at the end of two or three successive lines?" *Answer.*—There is no cogent reason why initials and surname should not be in different lines, though many finicky persons object to it; but nearly every one who is at all nice about such things would object to the break from one column or page to another. Most really sensible people would not be fussy about a matter of so little importance, but would take it just as it happens. Objection to more than three hyphens in succession at the ends of lines is almost universal, and even three is rather bad-looking; but in rules made for practice the line is commonly drawn after three. Such things always depend on circumstances. It does not pay to be too particular on a newspaper. In good book-work there is more need for nicety, and more time for it.

EMPLOYE, EMPLOYEE, EMPLOYÉ.—A. D. F., Chicago, writes: "Webster, his dictionary, gives the forms 'employé' and 'employee' as correct, and has nothing to say touching the gender of the person spoken of. In the West the form 'employee' is generally used. The contention of the Chicago Society of Proofreaders is that the French in speaking of a male man working for wages, refer to him as an employé, while if they are speaking of a woman they refer to her as an employée. It appears to me, as one who knows nothing of French, and just enough English to make my immediate wants known, that 'employee' would be pronounced like 'employ'; and if there is to be no distinction in gender when the word is used indiscriminately to describe male and female workers for wages, that either the male or female form of the French should be used, and not some maverick created by a lot of longhorns. I may be short on English, but I think I am long on sense; and as I do not care to be hornswoggled into making corrections against my convictions, I would like to know if I am right in the sense I have tried to convey or if my argument goes on the scrap-heap."

Answer.—You are right, and those who use "employee" are as wrong as wrong can be, though it is very common, and not only in the West. The International Dictionary says that "employee" is the English form of "employé," and the Century says that "employé" is the French form of "employee"; and they are both wrong, though both are right in saying that the English word is "employee."

NUMBERS, ETC.—J. W. L., Moundsville, West Virginia, writes: "I am having a good deal of trouble with numbers; that is, I can not tell when to express them in words, or when to express them in figures. Can you give me some rules that will be helpful? As a rule, is it not better to express sums of money in figures, especially when both dollars and cents are given? Please punctuate the following sentences: 'What did you say when he asked "Where have you been?"' 'What sorrow filled my heart when she exclaimed "Oh how miserable I am!"' What do you think of the pronoun 'thon'?"

Answer.—It is good practice always to use figures for sums of money, except in round numbers like "a hundred dollars," etc. A very common rule for other cases is to spell out small numbers, some using figures for all above 10, and others beginning with 100. I like, generally, words for less than 100. Statistical matter should have figures all through, and it is better when two numbers come together to have them alike; thus, "ninety or 100" is not good. Sums of money in cents alone should be spelled out, except when a number of them come together. Here are the right forms for the sentences: "What did you say when he asked, 'Where have you been?'" "What sorrow filled my heart when she exclaimed, 'Oh, how miserable I am!'" One sentence is a question containing another question, and the other is an exclamation containing another exclamation. As a rule, each question or exclamation should have its own distinctive ending mark, but in cases like these asked about it is much better to let the one mark stand for both. Otherwise we should have

"been?'" and "am!'" at the end, and no one would want anything like those. I think "thon" is abominable. It is not a pronoun; it is only a form that was proposed as a pronoun, and not adopted. No word is needed for the use for which it was proposed.

A BIT OF PUNCTUATION.—J. W. McL., Newark, New Jersey, asks: "In your opinion, which of the two styles of

MODERN JOURNALISTIC REQUIREMENTS.

A college-bred young man, who wrote to the editor of a newspaper, intimating his desire to become a journalist and asking: "Please tell me what I will have to have to publish a newspaper," received the following reply:

"You bet, to be a journalist is easier than playing tag with a pretty girl on a moonlight night, and as for the things



punctuation shown below is the better, leaving out of consideration the clumsy appearance of so many parentheses?

"Levy, under Herzberg; Phillips, under Greene; O'Brien, under Manly; Bruce, under Wilson; Ruhl, under Greene; Irwin, under Githens; Pugsley, under Fell; Brooks, under Fell; Keeley, under G. D. Smith; Hopkins, under Manly; Huston Bros., under Manly; Holmes, under Lee; Spayde, under Price; and Holmes, under Price—each secured four or more 'apps.' during the month, proving again that interviews do count, if conducted intelligently, persistently and faithfully.

"Levy (under Herzberg), Phillips (under Greene), O'Brien (under Manly), Bruce (under Wilson), Ruhl (under Greene), Irwin (under Githens), Pugsley (under Fell), Brooks (under Fell), Keeley (under G. D. Smith), Hopkins (under Manly), Huston Bros. (under Manly), Holmes (under Lee), Spayde (under Price) and Holmes (under Price)—each secured four or more 'apps.' during the month, proving again that interviews do count, if conducted intelligently, persistently and faithfully."

Answer.—Decidedly, the one with the parentheses, which I do not think clumsy in appearance. The commas and semicolons are more commonly used, but are not nearly so reasonable.



GAME FROM THE KANKAKEE, MONON ROUTE.
Geo. A. Furneaux, photographer.

needed, I might just mention these; Advertisements, asbestos, ability, abbreviation, activity and assiduity; brains, brass, benzin, bumps, bottles and bandages; cuts, chases, circulation, commendation, credit, coal, cash, consideration and constitution; dictionary, dynamite, devil, data, decency, dialectics, dope and delirium tremens; engines, energy, envelopes, engravers, epigrams, erudition and experience; falsehoods, familiarity, felt, facts, faith, flattery, foresight, forms and fools; galleys, gall, gumption, goodness and googoes; heads, hammers, honor, humor, hustle and hump; ice, ink, ingenuity, items and integrity; justice, jokes, journeymen and junk; kindling, kegs and kindness; lights, lip, lithographers, Linotypes, logic, leniency and lunatics; memory, machines, mica, mercy, misery, muscle, mystery and mucilage; nerve, nobility and notebooks; oil, odes, opportunity and overwork; paste, presses, power, paper, punctuality, principle, poems, pains, pads and pelf; quoins, quads, quickness and quintessence of quad drops; religion, reason, ropes, ramrods and reputation; soap, soda, shooting-sticks, scissors, samples, sense, sociability, suc-

cess, succor and substance; type, tape, typewriter, tables, talk, trumpets, time, tonic and tutors; utensils, understanding and urbanity; vacations, vaccinations, visions, vials and verbosity; wheels, wrenches, water, woe, welts and wisdom."



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

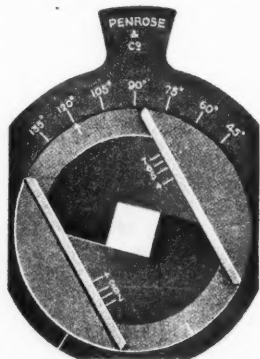
THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

ENGRAVING ON CUTLERY.—Charles W. Simpson, Montreal, asks: "Can you tell me the formula for making up the resistant varnish which cutlery firms use for etching the names and designs on the plates of knives and other steel cutlery? They coat the plate with this varnish, then print the name with a potash solution from a rubber stamp, which removes the varnish where required, and the blade is then etched with nitric acid. I wish to adapt the method for use on a larger surface and would like to know whether or not you can give me the varnish formula or tell me where I can read up on it." *Answer*.—Engravers on cutlery use gum guaiacum dissolved

in alcohol to make a very thin film on the steel. The potash, when applied with the rubber stamp, turns the gum into a soap which dissolves in the nitric acid. But a very weak nitric acid bath is required to dull the polished surface of the exposed steel. The acid is usually applied with a sponge, instead of dipping the steel blade in a bath, and the reason for this is that, in coating the blade with varnish, it is almost impossible to cover the sharpened edge of the blade so perfectly that the acid will not penetrate and corrode the steel there.

SPECIALISTS AND ALL-ROUND ENGRAVERS.—"Similigravure," New York, complains: "I learned my trade of process procedure in Paris. I also photograph, photogravure, retouch, prove—do everything. In this country I apply to the union and they will let me do only one thing. Is this the way in a free country?" *Answer*.—Long before a photoengraver's union was thought of, the writer found, in hiring men, that when the applicant for a position said he could do any branch of the work equally well, that man, on trial, was found a failure at any particular branch of the business. Competent men were scarce in the early days, so that trials were necessary, until experience taught me that the "all-round" photoengraver was not the one to employ. The unions have acted wisely in compelling their members to learn but one branch of the business and become expert at it. This is an age of specialists, and the reason this country has led the world in the quantity and quality of its half-tone product is due to this very rule of specializing. "Similigravure" must admit that Paris half-tone engraving can not compete in quality with that which he finds in New York, and one reason for it is the Parisian engraver is a jack of all trades.

AN ADJUSTABLE HALF-TONE DIAPHRAGM.—W. J. Smith, a student at the Bolt Trade School, in England, has patented an adjustable diaphragm which has two adjustments. It has two sliding leaves which permit any size of a square opening to be obtained. Numbers on the sides correspond to Penrose's diaphragm system, so that their tables can be used in the calculations for timing and screen distance. Other shapes of stops can be used by substituting other leaves. The other adjustment permits the diaphragm to be revolved to agree with the position of the screen ruling as is required in three-color work. This saves the unscrewing of the lens, which, of course, changes the focus and the registry in color negatives. The diaphragm is made by Penrose & Co.



SMITH'S PATENT DIAPHRAGM.

DEVELOPER FOR COLLODION EMULSION.—E. M. D., Indianapolis, Indiana, asks for a developer strong enough to develop emulsion plates made direct through color filter and half-tone screen. He says: "I experience difficulty in getting a nice, clean shadow dot. The high lights are seemingly O. K. and the emulsion works very good for the color separations, but I am desirous of making the direct negatives and ask for this information through your valuable book." *Answer*.—Here is Doctor Albert's formula for developer:

STOCK SOLUTION.

Hydroquinon	120	grains
Ammonium bromid	120	grains
Sulphite soda	2½	ounces
Carbonate of potash.....	2	ounces
Water	12	ounces

For use take 6 ounces of the stock solution and dilute with 20 ounces of water. Develop for just two minutes with

developer at 60° F. Wash and fix in hypo. Wash again for five minutes and then redevelop with pyro in this way:

PYRO STOCK SOLUTION.

Pyrogallie acid	60 grains
Citric acid	120 grains
Water	20 ounces

Take 2 ounces of the above stock solution and add about ten drops of an old forty-grain silver bath; pour this over the negative until the shadow dots gain more density. Wash the negative and intensify with copper and silver, and use the cutting solution as is done with a wet plate.

TROUBLE WITH ETCHING INK.—"Etcher," Winnipeg, wants to know what is the cause of the etching rubbing off and scratching when a print is nearly developed, and writes: "I am very careful in developing it with the cotton, but when the print is fully developed it scratches very easily. Have tried mixing the etching ink with cheap newspaper ink with some improvement. I always warm my ink slab up a little before using." *Answer.*—Particles of grit in the water or in the cotton used in developing will scratch the delicate film of ink. Your trouble undoubtedly comes from the etching ink having lost its oil. Add a few drops of oil of lavender, linseed oil varnish or Canada balsam, working the oil, varnish or balsam well into the ink and see if it does not cure your trouble. Good lithographic transfer ink or etching ink is easy to obtain now, and when found it should be kept tightly covered to preserve its good properties.

ENAMEL ON ZINC.—Notwithstanding the many formulæ that have been given in this department for enamel for zinc, an inquiry comes from J. T. Jones, London, for one. He could have found the following in the *British Journal of Photography*: "All that is required for an enamel on zinc is that it be a thin film, that it contain chromic acid, be hardened before burning in, and be burnt in only to a light straw color. An enamel on zinc treated in that manner has been known to stand etching and re-etching and afterward an edition of two hundred thousand without in the least disturbing the enamel. The following is recommended as a good enamel:

Fish glue	10 ounces
Water	30 ounces
Bichromate of ammonia	2 ounces
Chromic acid	¼ ounce
Aqua ammonia, 880°	¼ ounce

The chromic acid must be dissolved in some of the water, then, after the glue and bichromate have been dissolved in the remaining water, it is rapidly stirred while the chromic acid solution is poured in drop by drop. The hardening bath consists of:

Water	50 ounces
Methylated alcohol	5 ounces
Ammonium bichromate	3 ounces
Chromic acid	½ ounce

After the plate is developed and well washed, it is laid in the hardening bath for from one to five minutes. It is best to spot plates before burning in, as afterward it is difficult to see light spots. After etching, the plates can be rubbed in with carbonate of magnesia and stopped out for re-etching."

HOMOCOL AND HOW TO USE IT.—In the February INLAND PRINTER, page 727, homocol is mentioned as the ideal dye for three-color work. In answer to inquiries as to where it can be obtained and particulars as to its use, the following is given: The Farbenfabriken of Elberfeld Company, 40 Stone street, New York, is the American agent for it. To use it, but one part of homocol is dissolved in one thousand parts of water. This stock solution should be used as follows: To one hundred parts of water add one to two parts of the above stock solution and five parts of ammonia of a specific gravity of .96. The dry plate, after being well dusted, should be bathed in this bath for two minutes, allowing about twelve

ounces of the bath for every 8 by 10 plate. Care should be taken to have the trays perfectly clean. Glass or porcelain dishes are preferred. After taking the plates from the sensitizing bath, they should be washed carefully for three minutes in running water and then dried in a closet, or by the use of an electric fan, in a temperature of between 68° and 77° F., and, to avoid fogging, the plates should not take longer than two hours to dry. Care should be taken not to expose the plates for any length of time to the rays of the darkroom light. Plates prepared in this manner will keep for several months, but it is better to prepare at one time only those to be used within a few days. For development the following is recommended:

SOLUTION A.

Edinol	15 grains
Sodium sulphite	150 grains
Potassium bromid	1½ grains
Water	3½ ounces

SOLUTION B.

Potassium carbonate	1½ ounces
Water	3½ ounces

For developing, take four parts of A to one of B.

PROF. JOSEPH-MARIA EDER.—Among the men whose painstaking researches have aided the processworker is Prof. Joseph-Maria Eder, whose portrait was printed in *Procedé*. Professor Eder was born in Krems, in 1855. Training himself as a chemist, his researches into the properties of bichro-



PROF. JOSEPH-MARIA EDER.

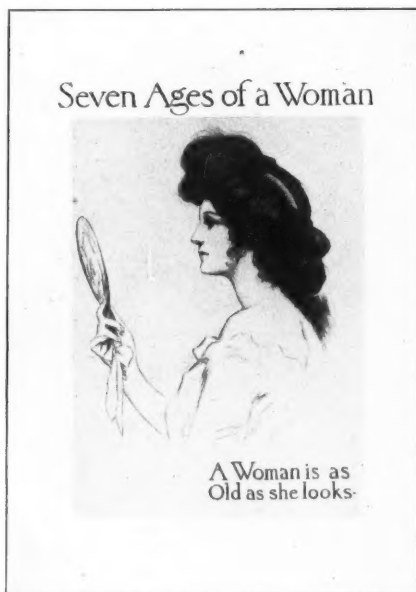
mated gelatin brought him, in 1878, the grand medal of the Royal Society of London. After holding many positions in the technical schools of Vienna as professor of photochemistry, he was, in 1888, given the direction of the Imperial and Royal Institute of Graphic Arts. He is also a member of the Academy of Sciences of Vienna. He has received the decoration of the Legion of Honor from France for his ability as a juror at the Paris Exposition. Professor Eder's work has been so frequently quoted in this department that his portrait is that of an old acquaintance.

DIFFICULTY WITH ENCLOSED ARC.—C. S. Best says, in *Process Work*: "With our blessings come our troubles. In using the new type of enclosed arc lamp the glasses always collect a white powdery film, and, even though they are cleaned every morning, a certain portion of it seems to get burnt into

the surface of the glass, which eventually assumes an orange tint, killing the actinic quality of the light. I have tried different makes of carbons without success. These conditions are aggravated when using special colored carbons for tricolor work." We are having the same difficulty on this side of the water. The orange discoloration only forms around the upper rim of the globe. When it begins to interfere with the actinic quality of the light the globe is thrown away. At present the interior of the globes are flowed with albumen after washing in the morning. They are dried with the upper rim down, so that the film of albumen will be thickest there. The object of this treatment is that the film of organic matter, that is, the albumen, will prevent the white powder becoming fused into the glass. The globes are put in nitric acid every morning, which loosens the film of hardened albumen, carrying with it the white powder deposit.

AUGUST PETR TYL, ILLUSTRATOR.

The cover-design for this issue of THE INLAND PRINTER makes the first of a series of national types by Mr. August Petrtyl, who has had a long and successful experience in illustrative and decorative art. While still a comparatively young man, Mr. Petrtyl has been identified with the development of commercial art in Chicago from a time that, compared with the present, seems like the beginning. His first efforts were confined to drawing on wood for wood engraving—then the only means of reproduction in use in the West. When the modern processes of zinc etching and half-tone came in, affording more freedom of technic and more faithful reproduction of the artist's drawing, and therefore a wider field of work, Mr. Petrtyl was quick to take up the new methods. He became known as one of the most versatile handlers of mediums for photographic reproduction in the



A PETR TYL DRAWING.

city, a reputation which he still holds. His drawings never fail to show up properly in the plate.

Mr. Petrtyl is a diligent and painstaking student of the fine arts. He paints and exhibits regularly at the periodical shows of the Chicago Art Institute and the Palette and Chisel Club. He received his schooling both in this country and abroad, and thus secured a practical knowledge of many

widely different ideals and art methods. This information he has found to be of vast help in supplying the varied requirements of Chicago advertisers. He is a believer in real art for commercial purposes, and always insists upon beauty of



A PETR TYL DRAWING.

line in drawing and harmony in color schemes, no matter what the subject.

Mr. Petrtyl established a studio in the Athenaeum building in 1898, and since that time has had the opportunity to come in contact directly with many big advertisers and publishers. His most recent and successful creation was the delightful brochure, entitled "Seven Ages of a Woman," for the Wheeler & Wilson Sewing Machine Company. He has also illustrated many stories and books, among which may be mentioned "The Romance of Gilbert Holmes" and "Iskander," by M. M. Kirchmann, also "Marcellina" and "Inez of Vevay," not yet published. The drawings published herewith are the cover-design and the first illustration of his "Seven Ages of a Woman." The originals are in colors.

ANDY SHOULD UNDERSCORE "U."

Mr. Andrew Lang in "At the Sign of the Ship," in *Longman's Magazine*, protests against some of the eccentricities of compositors and proofreaders. After remonstrating with the proofreader who passed "circumcuiotous" and wondering whether "usage" is becoming a popular way of spelling "usage"—he finds that printers and typewriters prefer it—he asks: "Does any one know why in foreign words they always put 'u' for 'n' and 'n' for 'u'?" They never make an error—I mean they always make the error. The family Vaus seem to have become Vans entirely through a misreading of 'n' for 'u'—at least so I have been informed—and I expect to reach posterity as 'Laug.'"

THOUGHT IT SORT OF QUILTING BEE.

One young lady expressed such astonishment at the working of the Linotype that she was asked how she thought a newspaper was produced. "Oh," she said, "I always thought all of you sat at one big table and pieced it together."—*Exchange*.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

LITHOGRAPHIC STONE QUARRIES OF FRANCE.—A letter from E. Gerschel & Co. announces that they have now succeeded to the old firm of G. Kammerer, lithographic stone quarrymen at Vigan (department Gard), France. They also send a price-list and guarantee that the quality, from the smaller to the very largest sizes, is as good as the best Bavarian lithographic stone.

THE PRINCIPLES OF ANASTATIC TRANSFERRING.—In order to reproduce an old print, it is necessary to refresh the hardened ink of the same with ethereal oils and then saturate the balance of the paper with gummy or acidulous preparations. There are a number of different methods of performing this interesting work and the operation will be described in detail in one of the future numbers of THE INLAND PRINTER.

THE LIFE-WORK OF ALOIS SENEFELDER.—From "Kluth's Lithographic Almanac" the following interesting summary of the work of the inventor of lithography is reproduced: High etching and dry point on stone, 1796. First lithographic hand press, 1796. Invention of chemical printing (the transfer and soul and substance of lithography), 1798. Lithographic engraving, 1798. Printing upon textile fabrics, 1798. Autographic lithography, 1799. Anastatic transfer, 1799. Crayonwork, 1799. Metallography, 1805. Lithographic tint printing, 1807. Lithographic color printing, 1808. Artificial lithographic stones, 1818. Paper stereotyping, 1825. Lithographic printing in imitation of oil painting, 1826. This arrangement shows that Senefelder had thought of every method in use at the present day, not barring aluminum plates, excepting the steam press and the application of photography to lithography.

DISPOSITION OF WORK-DOWN LITHOGRAPHIC STONES.—"Reader," Troy, New York, writes: "What becomes of the very large lithographic stones when they become so reduced in thickness, from constant grinding, that they would, according to my notion, be apt to break, if put in the lithographic printing machine?" Answer.—When a lithographic stone becomes too thin from frequently repeated grindings it is mounted upon a slab of slate, or is fastened upon another

inferior stone, and can then be used at least as long as it had been used before the mounting. For this process a solution is made of the best plaster of paris, which is applied to the supporting slab. Upon this is laid the reduced stone and it is then moved about until a firm base is established. There is also a stone cement for sale at the lithographic material dealers which is largely used for this purpose. Smaller sizes of stones, if of good quality, are broken up into still smaller forms and used for engraving of other originals.

PERFUMED PRINTING-INK.—"Perfumer," New York, writes: "Recently my attention has been called to the lithographic department of THE INLAND PRINTER, and I would respectfully ask if you could advise me regarding the perfuming of the paper, during or after printing, in which I intend to wrap up certain toilet preparations. I mentioned the mixing of the ink with an oil extract to cause the result, but the lithographer thinks it would be detrimental to the work on stone. Is there not some way to accomplish this object?" Answer.—It would seem that the matter is worth while experimenting with. An oily substance can be added to the ink, or varnish, of course, in reasonable quantities, without detriment, or the fresh impressions could be run through a dusting machine and powdered with chalk or soapstone or some other fine powder which had been previously charged with the perfume. Fumigating, saturating or damping the printed sheets is, we believe, the ordinary method employed.

CARE AND USE OF THE HAND ROLLER.—H. B. P., Aurora, Illinois, writes: "Will you kindly tell me, through THE INLAND PRINTER, why some commercial transferrers use stiff ink for pulling impressions while others reduce it so that it will run off the knife? How would you prepare a hand roller for use on commercial work; also, how should same be treated when not in use? Can you give me the recipe for making the coating that is used on ordinary transfer paper?" Answer.—The ink for printing should never be used so thin as to run on the slab, for the impression would look smudged. A moderately stiff ink should be used, and in warm weather the ink may be quite stiff. The nature of the paper should always be taken into consideration when mixing the ink. This can be learned by experience only. The mature printer or transferrer may have occasion to use excessively thin ink at times, but the beginner should shun it. A new roller should be covered with strong varnish and kept in action several times a day during a number of days. This means that the roller should be scraped off and new varnish put on several times daily, and followed by brisk rolling. Then thinner varnish should be used and ink gradually added, then rolling over a damp stone, so as to reduce the granulation of the leather. Rollers should be scraped with the grain, except when a roller becomes too smooth, when it may be occasionally scraped against the grain of the leather. Some printers use tallow or olive oil to saturate the fresh leather of the roller. To preserve a roller when not in use for a short while, clean it thoroughly and cover it with varnish. If it is to be kept out of use for a longer time, the roller should be covered with tallow or lard and then wrapped up in waterproof paper. Of course, the fat must be carefully removed again when used, by scraping and final washing with turpentine. Regarding the recipe for transfer paper, see June issue of THE INLAND PRINTER of 1904, page 413, under this heading.

PRINTING COMMERCIAL WORK WITH A GLOSSY FINISH.—"Apprentice," Milwaukee, writes: "Having read many of your valuable articles in THE INLAND PRINTER, I have taken the liberty of addressing you on a question regarding my work. I have only recently been apprenticed as a pressman in an exclusive commercial lithographic establishment and have been finding some trouble with my jobs after they are printed. What I have reference to is this: Many of our pressmen have secret preparations which they put in the ink to make it appear

glossy when dry. I have tried several things, such as paraffin, linseed oil, etc., but have not had much success. We print everything dry at our place—no damp work whatever—and no matter how sharp, clear and well covered I get my job, the next day, when dry, it has a dead and transparent appearance. Could you recommend anything for me, as I am at a loss to gain any knowledge in a shop where all these preparations are jealously guarded?" *Answer.*—Assuming that our correspondent has a good quality of ink to work with, perhaps he works it too thin. Thin ink is used when printing very fast on the steam press, requiring at the same time considerable water for damping, and if with this a rather porous paper is used, the impression will appear gray. Use boiled linseed oil



HUNTING ON SKIS, COLORADO.
Photo by E. M. Keating.

with the ink; at the same time put in some dryer. Have the ink as stiff as possible and see that the rollers are moving firmly over the stone. Of course it takes more experience to run with a strong ink, because your stone must get along with less damping, and the ink must be just right. To make ink less tenacious without making it thin, so as to make it leave the rollers readily and adhere to the work on stone, add some such substance as paraffin, mineral candle, lard, etc. Always study the nature of the paper and watch the rollers and other parts of the press. To get a gloss on the impression, use a little dammar varnish, or so-called gloss dryer. The lithographic gold size furnishes one also with a very useful, all-round, serviceable dryer which will not allow the ink to soak too far into the paper. A great mistake by the novice on the steam press is the use of different dryers in the same ink. Have a good liquid and a good paste dryer handy, but use them individually as occasion requires.

AN IMPORTANT LITHOGRAPHIC ANNUAL.—"Kluth's Lithographic Almanac" (German) is a very welcome guest to the progressive lithographer, and its contents are as versatile and as useful as ever. This is not only true regarding its text, but also its artistic features. Its specimens cover the field of design, engraving, etching and chromo, and in its literary

features are found abundant food for progressive thought regarding the lithographic trade. Every article is written by some specialist and furnishes some hint or suggestion for improvement in the art or press room. Beginning with a general review of current events in Germany, the apprentice question, in connection with the trade school, is handled by Robert Moritz. There is then an article by Richard Keutel upon the basic principles of estimating in lithography. An interesting article upon correct and false vision by Schieve treats of the eye in a very scientific manner. C. Glaser, decorative painter, treats of the handling of original sketches for lithographic purposes, and Oscar Geil discourses upon perspective after a geometric diagram. Fritz Eggert informs us upon a new system of colors for painting in distemper. E. Muhlthaler speaks of the "copy" and its retouching in the modern reproductive technic. Again R. Moritz treats of artistic etching on stone; J. Mai explains how engraving can be combined with crayon drawing on lithographic stone or zinc; M. Kluenspiess presents four practical hints for lithographic engravers; P. Seidel comments upon the registering of transfers and E. Rothweiler advises the printer how to prevent tint while printing from stone, zinc or aluminum. J. Mai writes instructively about printing light colors upon dark papers, while J. Malz rehearses his experiences in printing from aluminum plates. The lithographed "Iron Sign," or printing on tin, is ably handled by O. Bartels, while the application of zinc sheets in place of lithographic stone is treated by M. Seul. M. Seidl communicates a number of new and valuable hints and recipes, gained during a long practice as a lithographic printer. A new dryer for lithographic printing is mentioned by Theo. Fulk. Metatint colors are introduced by H. Schneider. Finally a few comic stories, illustrative of lithographic life in Germany, winds up the "Kluth's Pocket Almanac for 1905."

At the Fifth International Congress of Lithographers, held at Mailand, Italy, last September, the delegate from America, according to the report of the *Freie Kunste*, complained that there were many colleagues from Holland, in America, accepting positions below the regulation wages. He also intimated that in the future every one of these workmen would be rejected, as American workmen would not work with them. It was also ordered by the congress that from now on, in order to maintain a fair rate of wages, the greatest efforts should be made in all civilized lands to maintain coöperative organizations. It was also decided that funds shall be provided to enable the international body to send representatives to Holland, Belgium, Spain, etc., in order to urge workmen in these countries to ally themselves more closely to the main body of the organization and work for a better understanding among its members. A lively discussion was created by the question regarding the payment of the traveling expenses, which was settled by providing that hereafter the expenses for traveling in connection with the organization shall be borne by the country incurring them; at the same time the per capita tax for each member was reduced to 25 pfennige. Regarding the points of wages and working hours, the following was accepted as a fair average which shall be taken as a standard for the different sections of the coöperative body: Printers shall work weekly fifty hours, lithographers and photoengravers forty-four hours. To five workmen one apprentice shall be allowed, but no firm shall employ more than six apprentices. The minimum wage for printers shall be 36 marks per week. Artists and draftsmen shall receive 40 marks per week. Aluminum printers, however, shall receive 45 marks per week. The London and American workmen shall receive proportionately higher wages. For the first six hours overtime of the week, time-and-one-half shall be charged; for more hours of overtime, double-time must be charged. The next international congress is to take place after three years, together with a grand international printing exhibit, in the city of Vienna.

EXPERIMENTS ON ETCHING GROUNDS.—H. B. P., Aurora, Illinois, writes: "Your explanation of autographic transferring in the February issue of THE INLAND PRINTER is very satisfactory, and your recipe for etching ground works well if used as soon as it becomes dry. But if the ground is left standing on the stone for any length of time, it becomes too brittle, and when put in the ruling machine the diamond chips out the edges of the lines, rendering it unfit for use. I am trying to make an etching ground that will not become brittle and will resist strong acetic acid and that can be used several days after it is put on the stone and will not lift off during the process of etching. I have invented a ground which I am using at the present time and which acts very well, but I am not entirely satisfied with it and intend to keep on experimenting. Here is the formula for the ground which I am now using for lithographic etch ground: 1 pint of dammar varnish, $\frac{1}{4}$ pint of asphaltum varnish, 2 tablespoonfuls of venice turpentine and a piece of pure beeswax about an inch square; boil for at least one hour; reduce with rectified spirits of turpentine. If it should be too dark, lessen the amount of asphaltum varnish." *Answer.*—In considering the above formula, it seems that there is something the matter with the venice turpentine, if this ground should get brittle, for the amount of this substance is excessive and ordinarily would prevent the ground drying at all. Dammar varnish, on account of its rapid drying and smooth spreading qualities, is a very useful agent in lithographic etching ground, but it is brittle, and in order to circumvent this property it must be mixed with some substance which will supply elasticity. This is found in an eminent degree in wax (venice turpentine, asphaltum, etc.). Now, venice turpentine is a very sticky and slow-drying material, and if of the right make-up it would cause this ground to dry very slowly if two tablespoonfuls were added to a pint of dammar varnish. We would recommend the decrease or entire elimination of venice turpentine and, instead, increase the quantity of wax about threefold. The amount of asphaltum can also be reduced. As a powerful acid resist, the attention of our correspondent is called to mastic, pitch, dragon's-blood, tallow, etc., at the same time observing the varying degrees of heat required for the different substances, for, if the melting points are passed, the materials are apt to become burnt and inefficient. Note, for instance, the difference in the high melting point of asphaltum and the very low fusing point in resin. The latter, by the way, is also a very useful ingredient in the boiling of etching ground.

HO! FOR A JOB IN THE PAPER MILL.

An item of news from Moscow states that for the second time within the last few months the employees of a large paper mill there, which buys up quantities of old paper, rags, etc., have discovered among the rubbish heaps a large number of watches, purses, letters of all kinds, parcels, checks, money orders for sums of upward of 2,000 roubles, and various other articles and documents of value, all of which had been sent through the post and had been either lost in transmission or wilfully thrown away among the waste paper. The journal counsels its readers to register all letters and packets sent through the post.

OBJECTIONABLE ADVERTISING.

"I want to advertise for a man," said the lady, approaching the want advertisement counter in the daily newspaper office. "I want to get a man to carry coal in the winter, keep up the fires, shovel snow, mow the lawn in summer, also sprinkle it, tend the flowers, mind the children, wash dishes, sweep the front porch, run errands, and all that kind of work—in short, I want a man who will always be around the place and can be called upon for any kind of hard work. He must be sober and reliable, of good appearance, not over thirty—"

"Pardon, madam," said the clerk; "we can not accept matrimonial advertisements."—*Judge.*

WOULDN'T PUBLISH BOOK OF MORMON.

Public interest in Mormonism, arising out of the Smoot inquiry, makes timely this story by Mrs. Catherine Weed Ward (vice-president of the Society of Women Journalists, London, England), relating to the troubles Joseph Smith had in finding a publisher: "It may interest you to know that my grandfather, the late Hon. Thurlow Weed, of New York, was applied to in 1829 by Joseph Smith to publish the Mormon Bible, and in his autobiography (published in 1884) he states the following facts: About 1829 a stout, round, smooth-faced young man, between twenty-five and thirty, with the air and manners of a person without occupation, came into the *Rochester Telegraph* office and said he wanted a book printed, and added that he had been directed in a vision to a place in the woods near Palmyra, where he resided, and that he found



A NATURE STUDY.

Photo by Rothberger, Denver, Colorado.

a 'golden Bible,' from which he was directed to copy the book which he wanted published. He then placed what he called a 'tablet' in his hat, from which he read a chapter of the 'Book of Mormon,' a chapter which seemed so senseless that I thought the man either crazed or a very shallow impostor, and therefore declined to become a publisher, thus depriving myself of whatever notoriety might have been achieved by having my name imprinted upon the title-page of the first Mormon Bible. It is scarcely necessary to add that this individual was Joseph Smith, the founder of the Mormon creed. On the day but one following he came again, accompanied by Martin Harris, a substantial farmer residing near Palmyra, who had adopted the Mormon faith, and who offered to become security for the expense of printing. But I again declined, and he subsequently found a publisher in E. B. Grandin, of Palmyra, New York, in 1830."



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

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A GOLD INK SPECIMEN.—W. A., of Baltimore, has sent a large-sized page for a book, printed with gold ink, and asks if the printing is as effective as if executed with bronze powder. *Answer.*—The luster and finish of gold bronze is totally lacking on your cover-page. Besides, the gold ink has been badly printed; it has a lifeless appearance.

COMPOUND FOR TRANSFERRING PRINTS.—L. A. B., of Richmond, Virginia, desires a compound for transferring printing to wood. We submit the following recipe for what it is worth. The recipe has been found successful in transferring prints to glass, etc.: Take of gum sandarac, 4 ounces; mastic, 1 ounce; venice turpentine, 1 ounce; alcohol, 15 ounces. Put all in a suitable-sized bottle and shake frequently, after which it is ready for use. Use smooth-surfaced wood for transferring; go over it with the above varnish, beginning at one side; press down evenly the object bearing the printing to be transferred, so as to prevent air entering between the object and the wood; then put aside and let it dry perfectly. When dry, moisten the printed object cautiously with water, and remove it piecemeal, by rubbing carefully with the fingers. If managed nicely, a complete transfer will be the result.

A NICE PIECE OF PRESSWORK.—J. E. M., of Knightstown, Indiana, has sent copies of a sixteen-page folder, 3½ by 6 inches, printed in good black ink with a thin, diagram-faced rule in equally good red, the text set in Jenson and the cuts showing to good advantage. The folder was printed for a folding-chair manufacturing concern. In regard to these specimens, our correspondent writes: "Enclosed you will find two circulars for your criticism—the presswork especially. They were run on a quarto press, roller and table distribution. Ink used was half-tone black; the run was ten thousand, printing in sixteen-page work-and-turn. I desire your criticism, as about all I know I have got out of THE INLAND PRINTER and from practical experience." *Answer.*—Your presswork is extremely creditable to you in all respects. The accuracy of register, front and back, on the red lines around the pages is wonderfully perfect, when the character of the form is considered—the pages being long and narrow. In vain do we search for a fault on any page, for composition, imposition and presswork are all that can be desired.

STATIC ELECTRICITY.—C. & B., of Knoxville, Iowa, write: "For two months we have been annoyed by static electricity. It seems to be increasing; and to-day it seemed almost impossible to make the paper pass down the fly. We have a drum-cylinder press, and print a sheet 35 by 48. After the sheet is delivered it feels like sheet tin and bends in a similar manner, staying the way it is bent. If one sits down to straighten the paper, he at once becomes charged; and if another person touches him sparks will fly from hair, ear, or even any part of the clothing. We have tried to wire the fly and frame of the press to carry the electricity to the

ground, but with little success. We print our paper dry, with hard tympan. One strange thing is that the electricity stays in the paper till we print the second side, but does not annoy us much on the second run. Our electrician here does not seem to know how to handle it." *Answer.*—The severity of the past winter weather has added much to the troubles of the pressroom, by reason of an excessive degree of static electricity in the paper stock. Many attempts have been made and many methods employed to eradicate the cause of trouble, some better than others, but none successful until the Chapman process for handling this kind of electricity was discovered. By the aid of the Chapman process static electricity is absolutely neutralized. Many of the largest printing firms have installed the Chapman apparatus, which is simple and may be attached to the wall of the pressroom, entirely out of the way, too. Their announcement appears in THE INLAND PRINTER advertising pages.

A NICE COLLECTION OF HALF-TONE PRINTS.—O. E. L., of Easton, Pennsylvania, has sent about twenty different prints from as many plates of half-tone engravings, from 3¼ by 3¼ to 4½ by 7½ inches in size. He says: "Enclosed in package you will find a number of samples of presswork for your criticism. I may add that I could have improved on the presswork of all the cuts if a better quality of black ink had been furnished me; but I was told that the ink used was good enough." *Answer.*—Taken as a whole, your collection of specimens do you credit, because they show uniformity of treatment in make-ready and because they are as well executed in the printing as may be with inferior half-tone black ink. A few of the engravings show better make-ready than others, but they have been helped by the nature of the subjects. Perhaps the plate showing a "Group of Young Stock in the Meadow of Wilson Lodge Stock Farm" is not as successfully treated as it should have been, for it represents a delightful and comprehensive scene of animal life, rolling meadows, shady trees and distant view—a combination which should make a beautiful landscape picture. "Overhill Villa," with its accompanying view, is the worst specimen of the lot. This required more skilful treatment than many of the others, but, as you state, a better quality of half-tone black ink would have improved it, even with present treatment. The same excuse will apply to the small portrait specimens. The specimens of book-covers, printed on rough antique stock, are creditable, particularly that for "The Hackettstonian," which appears in gold and black. "Much Sassiety," printed in white on deep maroon antique stock at one impression, lacks color. There is better white ink to be had than that shown on this job.

ENGLISH COLOR PRINTING.—F. E. Ruby, of Somerset, England, has sent a couple of specimens of his presswork which, at first glance, are quite pleasing; one of them appears on cardboard and the other on firm coated paper. To the left, and almost at the top of the cardboard, which is 11¾ by 7¾ inches, appears a pretty three-color illustration of Kewstoke, Weston-super-Mare, the scene being worked out on 3 by 5 inch three-color plates, neatly surrounded with framework in gold. The lettering appears in black, and is underscored in light blue wherever there is extra prominence; this is also embellished with gold filling and panels, the outer linings also appearing in gold, all the paneling being outlined with gold lines. The specimen is printed on coated paper from three-color half-tone plates, 7¼ by 10 inches, the scenes and lettering running the narrow way. Regarding the samples he writes: "I submit herewith, for your esteemed criticism, specimens of my presswork, and should be thankful for any suggestions you make for their improvement." *Answer.*—The red color on the picture shown on card stock could have been improved had a little less red ink been carried on it where the shading on trees, vehicle and roof of cottage appears; then some of the reading matter might have been

given stronger press impression, particularly the text that is enclosed in the gold panels at the bottom. The presswork on the large three-color job is hardly up to the mark, because the colors are not as artistically blended as they might have been, the red being far too prominent, especially on the interior decoration and chair backs of the opera house. A little brighter red would have improved the entire specimen greatly. Presswork is really neat, clean and sharp, with good make-ready.

Too MUCH INK ON ROUGH STOCK.—H. M., of Lexington, Virginia, has sent two specimens of statement-headings almost identical in lettering. Sample No. 1 he considers all right, but he thinks the lines in No. 2 too light, and the type has a smeared appearance in the printing. He wants to know why. He writes as follows: "I have been having trouble lately with springing of small forms, like the sample enclosed. The impression on this was perfect when I started the run. Please note how heavy it is. Sometimes one or two letters will be loose and the rollers will press them back to the bed, and they will not come out. The sample was printed on a Gordon press, the form surrounded with metal furniture to prevent springing—and still it sprung. Please note the smeared appearance of the printing. I used roller bearers and tried several sets of rollers." *Answer.*—If you had examined the paper used on specimen No. 1 and then compared it with that of No. 2, you could have seen at a glance that the paper of the latter was much coarser in texture than that of No. 1, considering which it could hardly be expected that the printing would be as sharp and intense in color as when printed on a bright, smooth surface. However, the presswork on No. 2 is not as well executed as it might have been. There is no good reason why loose type should be run on a job; besides, such a condition is dangerous. When types are loose in lines of a form, the form should be opened up and these lines made as tight as the others. Apparently, you have carried too much ink on the form, as well as reduced it in body and color. Had better rollers—especially better form rollers—been employed and a trifle more impression given, the work would have presented a more solid, deep and clear appearance. Treat hard and coarse writing papers about as you would fairly smooth antique stock. In any case, have the tympan and make-ready solid to the touch of the form.

CUT-OUT OVERLAY FOR A HALF-TONE PORTRAIT.—J. F., of Boston, Massachusetts, has sent a sample of cut-out overlay for a half-tone portrait with a strong background and a good print from the cut-out overlays—an advisable course to pursue, so that the result obtained from an overlay sent for criticism may be seen. J. F. writes: "Will you be good enough to give me your opinion in regard to the enclosed overlay? Has this overlay artistic merit? Also, is it properly constructed, and are the layers put together in order of relation? Some men paste solids to bottom sheet, I believe. I have labored at various lines of presswork for many years. When opportunity affords I do a little experimenting on half-tone make-ready, and I am still learning. You will find enclosed a sample of the stock on which the job was printed, at a speed of two thousand an hour, on cylinder, without slip-sheeting. This stock is inclined to offset. I must admit that my early attempts at half-tone work were faulty; I gradually adopted other methods, and believe that I now have one more practical and time-saving. You will find in the package sent you a copy of a traced overlay which was hung over the top manila sheet, after it was shrunk on over the cut overlay. Now, I would like to know if it is necessary to spend time applying this traced sheet on top of the cut overlay. I do it simply by 'rule of thumb.' I remember one of your querists some time ago inquiring if it was necessary to do further work on half-tones after the cut-out overlays were placed on the cylinder. I believe you replied that it was not neces-

sary, provided that the form was built up evenly underneath—to even height, I presume. Will you be good enough to explain the following riddle to an old reader: What is the reason that the majority of high-salaried pressmen engaged on the finest magazines in the large cities practice the following method, after having applied the cut-out overlays to the cylinder: They strike an impression on a make-ready sheet and trace up values in the engraving, the same to be filled in with French folio. This sheet is then hung on the cylinder and another make-ready sheet is struck off. The treatment is the same on this as the one preceding, but tissue paper is used to fill in. On the other hand, there are men who, having applied their cut-out overlays, do nothing more than a little peeling and occasionally spotting, applying tissue to the latter, and let it go at that. I should like your candid opinion of the former workman's elaborate method and his particular reasons for the extra labor on the traced sheets, after the cut-out overlays have been applied. To what particular line of engravings, if any, is this elaborateness applicable?" *Answer.*—Assuming that the engraved plate was leveled up to proper height—type-height, less one sheet—your present cut-out overlay has followed a method approximating general usage; but you have not employed the usual varieties or thicknesses of paper suitable for effectiveness on the different tones shown in the picture. Now, these different thicknesses of paper are essential for good cut-out overlaying. In the present case, you have made your overlay with three layers of the same thickness, so that you have lost most of the effect to which your labor entitles you. It is because of this that you have been compelled to make a "trace-sheet" and add to it a lot of detail that should have appeared in the cut-out overlay. For instance, you have been obliged to add to the background, the lady's hair, the musical instrument and many of the deeper colors. This could all have been incorporated in the regular cut-out, had pressman's experience directed you. You have hardly secured from the cut the results for which its artistic merits offer opportunity. As a matter of fact, you have spoiled the beauty of the lady's nose by too much overlay on the nostrils, making them the most prominent feature of the face. Perhaps the picture might pass for an everyday bit of half-tone work, but not as an artistic piece. You have overdone the detail of the subject by applying too many overlays in the way of spotting-up on the make-ready sheet. The cut-out overlay and the make-ready sheets on the spot-up sheet combined make too soft a surface for the printing of the illustration, and this is apparent from the lack of sharpness in color and finish. High-salaried pressmen do not resort to the elaborate method you speak of in making ready half-tones for the magazines; but they do build up a strong and well-relieved cut-out overlay, so that results are secure; and all this is done by the use of various thicknesses of paper. The spot-up sheet is only employed to patch over the remaining defects, caused chiefly by low spots in the plate. When omissions are found on cuts, the amendments should be applied to the cut-out overlays by placing them beneath the cover-sheet. When a different method is pursued, the necessity usually arises from inattention to the overlay proper. If you have copy of Kelly's "Presswork" at hand, read what is there said about overlaying.

THE EDITOR'S REGRETS.

Charles H. Towne tells a characteristic story of an editor who was leaning over the rail aboard ship.

"What makes you so ill?" asked a friend. "The heave of the ship?"

"I wish you to understand," replied the editor between gasps, "that this rejection does not imply lack of merit. It simply indicates that the material offered is not suited to our present needs, etc. Offered elsewhere, no doubt, etc."—*New York Times.*



BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

GERMANY.

Der Buch- und Steindruck for February contains a summary of the activities in the graphic industries in Germany during the year 1904, of which the following is a translation in part:

"Though the printing industries have not materialized all the expectations for the year 1904 which the beginning of that year promised, yet there has been a gratifying and constant improvement. The summer months were noticeable by the usual decline in business, but this was not followed by large dismissals of operatives or reductions in working hours, because the employers kept their personnel intact in anticipation of a lively fall and winter activity. Newspaper and book printers, however, did not fare as well as their colleagues in the job line on account of the choleric activity in those fields.

"Typesetting machines are coming more and more into use, especially since it is now possible to produce movable types on those machines, thereby facilitating corrections and making every printer, in a measure, his own typefounder.

"One of the obstacles to the development of artistic printing is to be found in the constantly increasing number of small and poorly equipped offices. While these shops are for the most part short-lived, they depress the prices on all printing matter to such an extent as to make the industry unprofitable. The greatest evil, however, lies in the common practice of calling for estimates, both by private individuals and municipal authorities, and awarding the work to the lowest bidder without regard to the quality of the product. Owing to the inability of a large number of printers to properly estimate on proposed work, the prices submitted often scarcely cover the cost of production, with the result that, in addition to the losses to the respective bidders, the healthy development of the industry is undermined and the efforts to advance the graphic arts along modern artistic lines are frustrated.

"The three-color process and the introduction of the colored supplements of the newspapers brought with them the installation of new printing presses during the year, which fact explains the general complaint of the lithographers over poor business.

"The relations with the operatives remain satisfactory, but the constant organization of the auxiliary trade groups into one body threatens new disturbances in the existing pacific conditions."

AN April fool, indeed. A German printer published a country almanac in which the month of April has thirty-one days instead of its usual thirty days, and the month of May begins on Tuesday instead of on Monday.

THE much-talked of penitentiary printing-office of Basel, Switzerland, is again the topic of lively interest. It appears that government work is not the only work done there, but that shrewd business men have found a way to get cheap printing done by the convicts. This has led the owners of private printing-houses to talk about boycotting the foundries which supply that establishment with type.

Der Buch- und Steindruck of January says of Mr. Thompson's book, "History of Composing Machines," that it is the

most complete work in the English language. It is superior to the preceding work on the same subject by Carl Herrman in its numerous illustrations and detailed descriptions of the various machines. It contains a chronological list of all the patents granted on typesetting machines and their improvements in the United States and England.

HERR C. KULBE has a most interesting and highly instructive article in the *Buch- und Steindruck* for February, on the New Year's cards of 1905, wherein he reproduces a number of specimens with appropriate criticisms. This industry has reached enormous proportions on the continent and in England. A tendency to discourage this industry has cropped out recently, which leads Herr Kulbe to conclude his article with an earnest exhortation to the craft in general to oppose this tendency, which, if successful, would deprive thousands of remunerative employment.

IN Berlin, Germany, are published, in round numbers, some fifteen hundred newspapers and periodicals, which is about one-third of the whole number published in the German empire. Among these are fifty political daily papers; about sixty journals are devoted to amusements and light literature; forty represent the modern-woman movement; twenty-eight cater to the drama and music, and twenty-five to art. The number of journals which represent the interests of trade, industry and commerce runs into the hundreds. It is inconceivable to the uninitiated to what extent the German press runs into specialties.

HERR JOH. MAI, of Tilsit, Germany, publishes a recipe for an asphalt composition for the use of lithographers, which he has successfully used many years, as follows:

Powdered Syrian asphalt.....	400 grains
Common turpentine	400 grains
French turpentine	150 grains
Dry varnish	25 grains
Water-free benzole	40 grains
Yellow wax	20 grains

Place these ingredients in an enameled vessel, put it on a gas or alcohol stove and regulate the flame gradually. Stir the mass well while cooking, permitting it to come to a lively boil. Cover the vessel with a tight-fitting lid and cool it in the open air. Pour the solution, while yet warm, into tin cans or dry glass bottles. This solution is also well adapted to repairing of damaged papier-maché photographic shells. The damaged places are to be thoroughly steeped in turpentine and the solution applied with a soft brush after the turpentine has become absorbed.

ENGLAND.

THE English newspaper king, Harmsworth, has recently purchased an area of two thousand square miles in Newfoundland for the purpose of erecting paper mills there. The cost of this enterprise is to be \$10,000,000.

THERE is a movement among the labor unions of the kingdom to establish a coöperative daily newspaper devoted to the interests of the working classes. It is estimated that \$50,000 is needed to start the enterprise. There is no daily labor paper in England, which is remarkable, considering that England is par excellence the country of labor unions.

THE printing industry in England has not much to boast of for the past year. The depression after the holidays was even worse than that which preceded them. A cloud hangs over the graphic sky, and there is no immediate prospect of its disappearance. In addition to the general bad outlook for the trade, the business is suffering from internal dissensions. The London Society of Compositors has been at open war with the employers over the dual system, which has fortunately been removed at last. Toward the end of the year the pressmen, binders and the auxiliary trades presented new demands, the result of which is still undecided. Many other cities were affected by like conflicts, among which the eight-

months' strike of the Hull compositors was the most notable. All this, in connection with the fierce newspaper competition, and the encroachment of newspaper trusts, has contributed to render the graphic industry still worse.

CAPITALISTS are interesting themselves now in exploiting South Africa for paper production. They think that the establishment of paper mills in that country will prove profitable, owing to the local advantages that section affords.

ABOUT a year ago Lord Roseberry proposed the founding of a university at London for the benefit of the masses. The plans have been maturing quietly, and the project is now well on its feet. Of the \$5,000,000 necessary for the purpose, more than one-half has already been guaranteed. This institute is to be central in its character and to exercise a beneficial influence on the whole empire. The graphic arts come in for a full share of consideration.

RUSSIA.

THE *Naberschik* (Compositor) is the only printing-trade publication in the whole empire, and it has been so feebly supported that the owner, Mr. Filippov, in the two years of its existence, has lost several thousand rubles in the enterprise. To his credit it may be stated that he continues to publish his pioneer journal in hopes of better times.

REFORM continues to be the watchword in Russia, and the printers are especially alive with this spirit. The competition in the printing industries is ruinous, and it is well understood that unless some understanding is reached with regard to uniform prices, the tenure of apprenticeship, journeyman's wages and other burning questions, the business will be completely demoralized.

EMPEROR NICHOLAS received a deputation of five compositors from the government printing-office at Zarskoe Selo on February 3. He questioned each of the workmen minutely regarding their work and duration of their service, and in concluding the interview expressed his satisfaction over the conscientious way in which they performed their duties, and commissioned them to express his thanks to their comrades.

SOME idea of the surveillance of the Russian censorship over foreign printed matter may be gleaned from the fact that within five months eight hundred thousand letters were opened at a single frontier postoffice station. Orders had been given the customhouse authorities to open all suspicious-looking parcels which might be supposed to contain prohibited literature. Very naturally the authorities suspected everything, with the above results.

A STRIKING illustration of the rigorous zeal with which the censorship is conducted in Vyatka province is what has

recently happened in the case of a newspaper which quoted the distinguished ornithologist Brehm on the habits of the dove. It said that the morals of the dove are not so attractive when we come to know them. Doves are distinguished by envy and hatred of all other birds. The censor would not permit this statement to pass because the Holy Ghost had appeared in the form of a dove, and any reflection upon this bird was considered to be an insult to the orthodox Russian Church.

THE rigorous anti-Jewish press laws have recently been relaxed, and, as a result, there are now ten daily papers, in Russian, Hebraic and Yiddish, representing Jewish interests in Russia. Of the new journals are to be mentioned the *Chronik*, a weekly supplement to *Yevreskaya Zhizn* (Jewish Life). In the city of Wilna, a daily Hebrew paper and a monthly magazine, both edited by the noted author Tavyev, of Riga, have recently come into existence; also an illustrated paper for Jewish children, and in the same city there is soon to appear another daily publication of the same class. A concession has also been recently granted for a Hebrew monthly magazine in St. Petersburg.

THE general strike in Italy was not understood in the United States, although the area covered was small and there was no censorship of the press, and the conditions vastly less complicated than those existing in Russia, yet the Italian strike was intelligible to those who read the

Italian papers. But in the case of Russia, in addition to all other hindrances and obstructions, all seems to be in confusion, not only without leadership and without a definite purpose, but we do not know what has actually occurred. If our meager account of it seems obscure, it is because the data at our command (chiefly from German and Russian publications) do not warrant us in saying any more at the present writing.

THE printers' strike in Russia had its beginning on January 15, at St. Petersburg, in the establishment of M. O. Wolf & Co., followed by walkouts from the offices of Golicke, Marks, Narodnaya Polska, etc., from which it spread to all the other printing-offices in the city. The strike was so far successful that on January 16 only one military paper, manned by soldier-printers, was published in full form. Two or three appeared in an abbreviated shape. Owing to the lack of all other news, the military journal did a thriving business, selling its copies to eager purchasers at 50 kopecks a copy.

The authorities resorted to drastic measures to check the movement by forbidding the newspapers to give any news of the strike. Domiciliary visits were made to the editors of the



The above composition is the work of F. Fulcheris, a compositor in the office of F. J. Dassori, Spanish, French, Italian and Portuguese printer, at 108 Park Row, New York city. The story of Columbus' discovery is woven into the portrait, the effect being produced by the use of black and light faced types. The original was 10 by 10½ inches in size, and formed an attractive calendar heading for the above-named printing-house.

liberal papers, *Nasha Zhizn* and *Nashi Dny*. The *Vyedomosti* and *Dnevnik* were punished, and M. Jessen, the editor of *Pravo*, was arrested.

In the city of Moscow the strike broke out simultaneously in nineteen of the leading printing-offices, including the Sytin establishment, which employs eleven hundred hands, and for a week nearly all publications were at an end. The employing printers held a meeting and resolved that they would not consider the demands of the strikers, but as the movement gained in strength and the newspaper editors were clearly on the side of the workmen, considering their demands categorically just, practically all the demands of the employees were granted and work was resumed on the 29th of January, after five days' complete suspension. The concessions were: A raise of twenty per cent on the prevailing monthly wage rate; the minimum day's pay to be 2 rubles (\$1); piece work to be 25 kopecks per one thousand letters, with a corresponding addition for night and holiday work; also full pay for time lost during the strike.

Meanwhile the strike gained in Poland and in the Baltic Provinces. In Warsaw and in Lodz (an important center of the textile industry) there were one hundred thousand strikers in the closing days of January. In Libau and Riga all the newspapers were compelled to suspend. In the former city the operatives of the larger industrial establishments marched in a body to the various printing-offices and forced the typos to join in the strike. The *Libau Zeitung*, which was already on the press, could not be produced. With difficulty did the *Libavsky Vvestnik* make its appearance. The strikers, thousands in number, marched from office to office, singing labor hymns and calling upon the craft to join them.

At Lodz the strikers had everything their own way, and succeeded in closing up all the manufacturing establishments, including the bakeries and sausage factories. The compositors and pressmen who were not strong enough to declare a strike were forced by the other strikers to quit work and not to resume for eight days. The result was that from January 27 to February 4 not a printed sheet, not even an extra bulletin, appeared at Lodz.

The Lodz printers combined with those of Warsaw in demanding an increase of from 5 to 7 cents on the hundred lines and for an eight-hour day. It is not likely that these demands will be attained, owing to the large proportion of apprentices employed on the newspapers. One newspaper in that city, for example, has four journeymen, one foreman and twelve apprentices.

A correspondent from Riga writes: "We have a general strike here, without a parallel in the history of strikes, for it extends throughout the whole Russian empire from the two capitals to the hamlets, and embraces in its sweep all industries, from those employing thousands of operatives to those with only two helpers. The law forbids trades unions and combinations; the law has proved utterly powerless. There is such a standstill in the printing business now in this city that not a visiting card can be printed. The general strike began on January 18, when masses of workmen paraded the streets and demanded an eight-hour day and better pay. The printers were compelled to quit and fall in with the strikers, but no damage was done or offered to be done to the material or the machines."

The latest advices (February 27) from St. Petersburg are to the effect that although work has been generally resumed in the printing trades, yet there is still a spirit of discontent and trouble may be looked for at any time. The commission of printers recently formed for the purpose of regulating the relations between the employers and employees and to establish a normal wage scale, reached a decision and made their report. This commission divides the printers into three classes—newspaper, book and job—and decides that the news printers are entitled to fifteen per cent more pay than the book or job printers, and that ten hours should be a day's work for

all three classes. Six hours night work is to be equal to ten hours in the day time. The product of a day's work is fixed at nine thousand letters.

PORT ARTHUR.

FROM the heights of the strongest fortress in the Far East waves the red streaming sundisk of Japan, and the population of the historic stronghold are gradually returning to their old occupations. The *Novy Kray*, a Russian newspaper, which for the eleven months of the siege kept up its publication under the greatest possible difficulties, has been compelled to suspend; not, indeed by its own volition, but because two Japanese shells destroyed its two large presses and killed four workmen. Even in the composing-room but little was saved in this terrific destruction. This occurred about a month before the capitulation. However, in removing the ruins, a Victoria press was found in good condition, on which the publication was continued until the final surrender. During its existence it was printed in many different forms and sizes, upon every variety of paper that was available—from coarse wrapping paper to official postoffice blanks. Black ink gave out in the early stage of the siege, and colored as well as copying ink were made use of. The employees, for the most part Chinese, were retained, only by large pay, and even then took every occasion to escape, until finally a young corps of disciples of Gutenberg were collected who remained at their post until the end.

SPAIN.

A LETTER by Herr Deuss, from Madrid, Spain, to the Typographical Club of Bremen, Germany, gives a graphic account of affairs generally, and particularly of the printing industry in Spain, of which the following is a free translation:

"The endless plains which lie beyond the Pyrenees to Madrid present a striking analogy in their monotonous uniformity to the backward condition of enterprise and energy as compared with Germany. Instead of the towering smokestacks, which are such eloquent witnesses of a high-developed industry, we have in Spain the church towers which, alongside of the wretched mud huts, present the only attraction that the long and tedious journey affords.

"The *Asociación General del Arte de Imprimir*, although it has been in existence some thirty years, has never made any provision for members out of employment, and, as a result, printers out of employment betake themselves to mule driving, dog catching and like occupations. This explains the lack of pride and interest in the trade. There are no trade journals of the printing industry, if we except the 'Yearbooks' which have at the most two hundred subscribers."

"Almost everywhere is to be observed the same stolid indifference in regard to the future, and seldom, indeed, is to be noticed an ambition to become independent. A fifth part of the Madrid population (about one hundred thousand) is illiterate, so that the apprentice printers can barely read and write. For urgent or rush work the Spanish printer is practically useless, for the pressman or pressfeeder will stop his machine to roll a new cigarette regardless of anything. In regard to sanitation, there is much to be desired. In the cold season of the year, instead of a stove there may perhaps be found a *brasero* (a pan filled with hot ashes) in the shop, where the printer goes to warm his hands occasionally, and where he always finds congenial companionship.

MISCELLANEOUS.

THAT China is progressing along modern lines may be judged from the fact that while five years ago it had only seven newspapers, there are now 157 journals in that country.

In a speed contest recently had at Paris, France, between a number of Linotype operators, MM. Hubert, of the *Petit Parisien*, and Denolly, of Grenoble, set 89,850 and 85,200 letters, respectively, in the course of seven hours, or 11,000 an hour, including corrections.

THE first number of the *Bulletin des Cercles d'Etudes*, a new technical journal published at Paris, has been received. It will appear quarterly, and has for its object to teach new principles of typography based upon the *croquis-calque* system.

A NEW agreement has been reached between the proprietors and the typesetting-machine operators of Hungary. The principal points agreed upon are the following: Only journeymen printers may be employed on machines. An apprentice can only be employed on a machine two years after having completed his apprenticeship as a compositor. Nine hours constitute a day's work, with eight hours at night. During the learning period, comprising four weeks, the rate of pay is 30 crowns for day work and 36 crowns for night work per week. After the expiration of the four weeks, the minimum wages are 42 crowns on evening papers and 50 crowns on morning papers. (A crown is equal to 20.3 cents of our currency.)

IN a recent issue of *L'Arte della Stampa*, of Florence, Italy, the editor gives his impressions of the various technical schools for printers which have had an exhibit at the International Congress of Graphic Schools at Milan. The following condensed summary is substantially what he says:

"The exhibit of the Dresden school is of a character to leave little to criticism. Of course it is German art, and not to be judged by the same standard of elegance and lightness which pleases us in Italy. The American school of taste is the very opposite of the German, and whenever the Germans attempt to imitate it they produce only the grotesque. The product of the Dresden school is altogether national, and shows that the instruction given there is of the pure German classic type; but this made available for modern commercial demands.

"The school of Leipzig submitted a number of engravings, etchings and aquarelles without any remarkable excellence. This school is apparently divided into too many branches. Design is undoubtedly useful in typography, but it is not necessary to have a special school for this one thing.

"The exhibit of the Copenhagen school was pleasing. The specimens were beautiful and classic in character and form, and by their harmonious make-up and proportionate margins. They do not represent, it is true, any particular style, but they are none the less meritorious. The coloring is vivid without being baroque, serious when taken altogether, and somewhat American. I do not hesitate to say that this exhibit was one of the best.

"The only school which presented a full, rounded and complete assortment of specimens was the Institute of St. Bride, London. This school displayed not only all the branches of typography, but all the tendencies of the art in England in an artistic, beautiful and elegant collection. Some productions are purely classic, absolutely perfect in every respect; then there were others inspired by American art. There was still another kind of work, totally different, which is the Anglo-Saxon tendency, combining the English, German and American styles. The teachers of this school are the most competent technists in London.

"Another school which is important historically is that of Vienna. It has been in existence some thirty years, and has cost about 500,000 francs, paid for the most part by the State. It is sad to think of so much money misapplied, for the exhibit is absolutely without interest. The productions are all hybrid, without homogeneity and totally destitute of artistic sense.

"The Estienne School of Paris has many points of resemblance with the school at Vienna. We find a tendency even more marked for the antique; I do not say for the classic. The value of the exhibit of this school is not appreciable. The astonishing feature is that, while France has so many distinguished artists, this exhibit has so little value.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

COMPOSITE TYPE-BAR MACHINE.—C. Perry, Kingman, Kansas: Can you tell me anything further concerning the Composite Type-bar machine? *Answer.*—We understand that the machines are now being built in the East.

"RED DEVIL" SIGNS.—Charles Northrop, Ellicottville, New York: What is the address of the company that a few years ago made "red devil" signs? *Answer.*—Any lithographic house can furnish these stock posters.

MANUAL OF CYLINDER PRESSWORK.—Walter E. Brock, San Francisco, California: What is the best manual of cylinder presswork? *Answer.*—"Presswork," by William J. Kelly, price \$1.50; sent postpaid by The Inland Printer Company on receipt of price.

CARDS.—Wickham Brothers, Adrian, Michigan: Where can we buy hold-to-light cards, and cards and scraps for hidden-name cards? *Answer.*—Story Finishing Company, 209 South Clinton street, Chicago; Tablet & Ticket Company, 85-87 Franklin street, Chicago.

MANUFACTURER OF CARDBOARD.—Joseph Keller, Amsterdam, The Netherlands: The name of the manufacturer of sample of cardboard (piece of a National Biscuit Company carton) enclosed. *Answer.*—Howe & Davidson, Marseilles, Illinois, are the patentees and manufacturers.

MACHINERY FOR BEVELING PHOTOGRAPH MOUNTS.—Unique Art Folder Company, Lexington, Kentucky: What companies manufacture machines for beveling photograph mounts? *Answer.*—Slade, Hipp & Meloy, 139 East Lake street, Chicago; Louis De Jonge, 71 Duane street, New York city.

HIGH-GRADE CALENDARS.—Fitch Brothers, Central City, Nebraska: We should like the addresses of houses which supply high-grade calendars. *Answer.*—Crescent Embossing Company, Plainfield, New Jersey; Goes Lithographing Company, 160 Adams street, Chicago; Thomas D. Murphy Company, Red Oak, Iowa.

EMBOSSSED "STICKER."—Anthony Eisler & Co., Chicago: By what process is enclosed embossed, red-varnished, paper "sticker" made, what plant is necessary and where can same be had? *Answer.*—For information desired, address H. H. Wilson & Co., 327 Dearborn street, Chicago, or the Tablet & Ticket Company, 87 Franklin street, Chicago.

MANUFACTURE OF PRINTING-INK.—W. W. Gildroy, Chicago: I am seeking information on the making of printing-inks and colors and their mixtures. *Answer.*—"The Manufacture of Ink," by Sigmund Lehner and William T. Brann, has a chapter on printing-inks. Price \$2; sent postpaid on receipt of price by The Inland Printer Company.

EMBOSSING.—Free Press Printing Company, Mankato, Minnesota: We want to do embossing if it can be done without too much expense and without making two dies. We have no engraving plant here. *Answer.*—See "Hints on Embossing," page 246, November, 1904, issue of THE INLAND PRINTER, and "Compound for Embossing Dies," page 744, of the February, 1905, issue.

MANUFACTURERS OF LEATHER BOARD AND RIVETING AND STAPLING MACHINERY.—F. P. Hulett, Mount Sterling, Kentucky: Please give addresses (1) of makers of fiber and leather board and (2) of makers of stapling and riveting

machinery. *Answer.*—(1) Delaware Hard Fiber Company, Wilmington, Delaware; (2) Tubular Rivet and Stud Company, 231 East Lake street, Chicago.

TREATISE ON MARBLING.—F. T. Wimble & Co., Sydney, Australia: Can you give us the address of the publishers of a book on marbling, by Halfner? *Answer.*—A Buffalo ink house, now defunct, published this book in 1896 for gratuitous distribution to customers. It is not now obtainable. The subject of marbling will be treated in the articles on "Modern Bookbinding," now running in THE INLAND PRINTER.

CALENDAR MANUFACTURERS.—Evans Printing House, Berwick, Pennsylvania: The names and addresses of calendar manufacturers. *Answer.*—Oliver Baker Manufacturing Company, 329 Hennepin avenue, Minneapolis, Minnesota; Crescent Embossing Company, Plainfield, New Jersey; Sullivan Printing Works Company, Court and Broadway, Cincinnati, Ohio; Bennett-Thomas Manufacturing Company, 328-334 Dearborn street, Chicago.

TYPE SPECIMEN.—A. I. Clymer, Van Wert, Ohio: Please tell me whether the type used in Fig. 9, page 877, March number of THE INLAND PRINTER corresponds exactly with that used in enclosed memorandum head; also, what is the name of the series, and what is the address of the makers? *Answer.*—The type used in the two specimens is identical; the series is "Blair," and the makers, the Inland Type Foundry, St. Louis, Missouri.

FLATTENING OF PASTED EMBOSSED LABELS.—"Embosses," Winnipeg, Canada: Herewith find two embossed labels, which have given me trouble by flattening out when pasted on the box. What is the cause? *Answer.*—Flattening out of embossed designs is not preventable when water paste is used to attach the labels to the boxes. The liquid softens the fiber of the paper and pressure then obliterates the embossing. If glue is used, this will not occur.

DRAWING INSTRUMENTS.—James Cusack, New Orleans, Louisiana: What instruments are required by a beginner in commercial drawing? *Answer.*—The beginner should secure a set of mechanical drawing instruments, comprising a compass, dividers and ruling-pen; also a T-square, several good brushes, Nos. 0, 3, 4 and 6; a drawing-board and tracing-paper, and a bottle of Higgins' waterproof ink, a bottle of Chinese white, an H rubber and some hard and soft pencils.

CHARGE FOR STANDING FORMS.—Republican Publishing Company, Hamilton, Ohio: What is the customary charge for keeping type standing in the catalogue form? *Answer.*—It is customary in some offices to make a charge of from three to five per cent for type kept standing. There are many reasons for doing so. Forms held awaiting orders mean money and material tied up, and no business man could logically object to paying reasonable interest on the money so invested.

ESTIMATING.—A. J. C., Providence, Rhode Island: Would you please tell me how to estimate correctly on bookwork? I wish to make a bid on a book, and would like to know the rule to go by. *Answer.*—The best guide, next to experience, is a reliable book on the subject. For an inexpensive work, Ramaley's "Employing Printers' Price-list," price \$1, may be consulted; and, where a more elaborate treatise is desired, Dando's "Fundamental Principles of Ascertaining Cost of Manufacturing," price \$10. Either sent by The Inland Printer Company on receipt of price.

TYPE WASH.—G. Glick, Pittsburg, Pennsylvania: What is the best type wash for a mailing list? *Answer.*—Benzin is the best detergent for type matter that is spaced with wooden galleys. When the galleys are carelessly washed by the common method of merely cleaning the face of the type with a rag, the type will fill up in a short time. Use a stiff-bristle brush. Ether is an admirable wash, and is even more effective

than benzin; but it is higher-priced, and, being more volatile, is unsafe if kept on hand in any but very small quantities.

JOB ESTIMATE.—B. B. Thomasson, Carrollton, Georgia: Please make an estimate on the enclosed job, which consists of one hundred books of one hundred leaves to a book, every other leaf to be blank for carbon use. It is cut out of sixteen-pound Tallulah flats at 7 cents per pound; to be special ruled and perforated, with the same printing as appears on each side. The cover is three-ply manila board, with carbon sheet for each book. *Answer.*—We figure this job at \$45.50, for locality given. If done in Chicago, it would be necessary to make an advance on these figures.

STREET-CAR TICKET PRINTING.—Frank V. Webb, City of Mexico: I have a proposition on for the execution of about four million tickets per month, measuring 2 by 4 inches, on cheap paper, to be printed in black ink on one side and two colors on the other, and to be numbered, perforated and check-bound into books of one hundred tickets each. Please refer me to houses carrying machinery for this work. *Answer.*—Kidder Press Company, Dover, New Hampshire (selling agent, Gibbs-Brower Company, 150 Nassau street, New York city); and the Coy Printing Press Company, 358 Dearborn street, Chicago.

SCHOOL OF LITHOGRAPHY AND PHOTOENGRAVING.—George E. Twitmyer, Buffalo, New York: Is there a school in which lithography and photoengraving are taught? Can you refer me to any good books on those subjects? *Answer.*—The Winona Technical Institute, Indianapolis, Indiana, conducts a school of lithography; and the Bissell College of Photoengraving, Effingham, Illinois, teaches photoengraving and expects to institute a course in lithography shortly. For textbooks on the two subjects, we refer the inquirer to "A Manual of Photoengraving," by H. Jenkins, price \$2, and to "A Handbook of Lithography," by David Cumming, price \$2.10. Either book will be sent postpaid by The Inland Printer Company on receipt of price.

BINDING MAGAZINES.—Charles R. Arnold, Grenoble, Pennsylvania: Can you not publish in THE INLAND PRINTER some method of binding such magazines as THE INLAND PRINTER, with covers, inserts and all? I mean, so that it can be done by a printer for his own use and satisfaction, with such appliances and material as he is familiar with. *Answer.*—It is not possible to give within the limits of space at our command the details of bookbinding in their entirety. Perhaps one of the many forms of temporary binders sold by various manufacturers would answer the purpose. One of these, called the "Simplex Binder," has an extensible backbone, and sides of binder's board covered with cloth. A special tool and staples complete the outfit and it makes a very satisfactory binder for periodicals such as THE INLAND PRINTER. The price is 60 cents, and stapler and staples 30 cents extra. Can be had from The Inland Printer Company.

MOTOR EQUIPMENT.—H. B. Judson, Washington, D. C.: Mr. St. John, in his article on "Platen Presswork," in THE INLAND PRINTER for February, 1905, advises the use of electric power in the form of individual motors, and states that an installation of three motors, for 8 by 12, 10 by 15 and 12 by 18, respectively, will cost but \$100. Where can motors be obtained at this price? *Answer.*—Through the courtesy of Mr. W. H. Ottenfeld, electrician in special charge of motors, with the Robbins & Myers Company, Springfield, Ohio, we are able to give the following particulars: For an 8 by 12 press a one-sixth horse-power motor and regulator may be had for \$24; for a 10 by 15 press, one-quarter horse-power motor, \$31.50, and for the 12 by 18 press, a one-half horse-power motor, \$40.65. In order to get the total cost of installation, cost of three belts and the wiring should be added to the prices quoted; but the total will be well within the quoted total of \$100. Further particulars can be had of the Robbins & Myers Company.

OBITUARY

WILLIAM CULLEN BRYANT.

William Cullen Bryant, publisher of the *Brooklyn Times*, died on February 15 at a sanitarium in Plainfield, New Jersey, from paralysis, following a stroke of apoplexy.

Mr. Bryant was fifty-six years old. Born in New York city, he had his first experience in business with the firm of H. B. Claflin & Co. Later he became manager for a dry goods house in Boston, and in 1875 took the business management of the *Williamsburg Times*, which was owned and edited by Bernard Peters. Several months after he joined the paper he became engaged to his employer's oldest daughter and they were married. The first Mrs. Bryant died twelve years after her marriage, and Mr. Bryant was married to the youngest daughter of his employer.

Mr. Peters died several years ago and Mr. Bryant became publisher of the *Brooklyn Times*, the name of the paper having been changed after Brooklyn absorbed Williamsburg. He was prominent in Republican politics and had been offered the nomination for mayor of Brooklyn several times. The only public offices he ever held were fire commissioner in the last Brooklyn administration and commissioner for the Williamsburg bridge, under Mayor Van Wyck.

Mr. Bryant was one of the founders of the American Newspaper Publishers' Association, and was its secretary. He was treasurer of the Publishers' Press. He was president of the New York Press Club for one term, and held the same office in the Hanover Club, of Brooklyn, for several terms. Mr. Bryant held memberships in the Brooklyn Union League Club, the Congress Club and the Brooklyn Club.

MAURICE GUIHEEN.

By the death of Maurice Guiheen, Typographical Union No. 8 has lost a most useful as well as an old and honored member. None but those old enough to remember the low ebb which unionism in St. Louis had reached in the early seventies—the state of disorganization, of suspicion one of another, the crimination and recrimination which existed at that period—will be able to justly estimate the services of the handful of stanch men who stood by the cause when success seemed hopeless and an organized town a dream. Of this small band was Maurice Guiheen, who had recently come to the city from a Virginia country town, and had at once allied himself with No. 8—from choice, not from necessity. From that time forward he was an active member, and rendered invaluable services. As I recall, he was chosen president four times, and represented No. 8 three times in the international body, and he never held a commission which he did not execute for the benefit and honor of the union. In later years advancing age somewhat abridged his activity in public affairs, but he never lost interest in the progress of the union. But his public and official career was the smallest part of his service to the cause. It was privately, as an office man, as a man among men, that he exemplified the character which every member ought to strive to achieve. He was loyal to the union, but faithful to his employer. He was firm, but fair. He formed close friendships and had strong dislikes, but in the discharge of his duties he knew no difference between men, and with him duty was the first consideration. His judgment was calm and clear, and he was an admirable adviser.

As a man his character was unique. He was open and frank to the highest degree. In an acquaintance with him of about thirty years I have never known a deviation from the straight path of truth and honor. His generosity was bound-

less, as many a needy brother and brother's family well know. His daily walk was marked by unfailing courtesy and consideration for others and by an exuberance of good humor that was infectious. His society was a delight to all about him. The shock of his sudden death is too recent to permit of more than this brief summary. Spoken of such a man, words fall meaningless. I can only measure my affection for him by the sense of his loss.

Maurice Guiheen belonged to the old guard, now diminished to a remnant. Let me express the hope that the men of to-day, from the vantage point of to-day, will perform their part as well as did the veterans departed, and soon to depart.—*M. R. H. Witter, in St. Louis Typographical News.*

WILLIAM J. DORNAN.

William John Dornan, a pioneer printer of Philadelphia, died on February 18 at the University Hospital, Philadelphia, as the result of an operation which he had undergone for uræmia, and from which his constitution, weakened by advanced age, could not rally. His surviving family consists of a son, William P. Dornan, and a daughter, Mrs. D. J. Loughlin.

Mr. Dornan was born in Philadelphia, October 2, 1829, and entered the printing business with Sherman & Co. In 1876 he



WILLIAM J. DORNAN.

Engraved by Gatchel & Manning.

began business for himself at 634 Filbert street, under the firm name of William J. Dornan & Co., under which the business has been carried on down to the present time. He made a specialty of fine edition book printing, principally in the line of medical and other scientific work, for which he built up a reputation extending over the United States. In addition to being a prominent Odd Fellow and Mason, Mr. Dornan was one of the founders of the Printers' Board of Trade of Philadelphia, and an active, earnest member of the Philadelphia Typothetae, of which latter organization he served as president in 1898, 1899 and 1900. His loss will be greatly felt by his business associates and by a circle of friends numbering all who had the privilege of knowing him.



BY GEORGE SHERMAN.

THE printer who makes a specialty of advertising "lowest prices and quick work" is riding a toboggan down the hill named "Desperation" to the overpopulated graveyard in the valley called "Failure." It is plainly visible that he has been unable to withstand progressive competition. For this reason has he resigned himself to the specialty of printing cheap and unprofitable work, which consists mainly of those things that would be rejected by a reputable printery. There is further evidence that he who advertises thus has failed to supply a modern touch to the products of his shop. For, is it not true that the demand for really good things in printing is overcrowding the capacity of he who deals mostly in quality? The man who does better printing from day to day increases his profits immeasurably, for the price that he may place upon his efforts, be it ever so high, is scarcely considered by the customer who is seeking to stimulate unusual publicity. Price, then, should play a subordinate part in the literature advertising a printing-office. A successful printer has recently sent a circular to his customers which contains this very impressive sentence: "You'll remember the quality long after the price has been forgotten." It would be difficult to find a more trenchant phrase to express the value of the better things in printing. If you can "deliver the goods," do not be afraid to let the public know it through the literature that advertises your wares, and you need not have a fear that your slovenly competitor will outshine you by the "cheapness" of his products.

THE W. P. Dunn Company, of Chicago, has recently issued a pertinent booklet that is full of this kind of sound business philosophy. It is entitled "Talk," and the typography and presswork are most excellently done. The text says in part:

Talk is cheap. Not all kinds of talk, nor too much of the right kind, but just enough. A good salesman can use the right kind of talk to a prospective customer, but when he comes to put that talk into print he is unable to present it in as forcible a manner as when he is face to face with said customer. Now, we can present your talk in a printed form that will be convincing and to the point; that will sell your goods just as well as your good salesman and at a less expense. A good talk is not necessarily a good business-getter just because it is printed, but its value depends entirely upon *how it is printed*. It makes no difference how good your argument is, if it is talked or printed poorly it is expensive; but if it is talked and printed right, no matter what it costs, *it is cheap*. If you expend fifty dollars on poor or mediocre printing and get no results, you are fifty dollars out, besides the postage. But double the amount spent for first-class printing (no more for postage), with good results, is cheap. Did you ever figure it that way? The successful advertiser does.

TO BE successful the printer must advertise, and it is as necessary for him to do so as it was necessary to John Wanamaker's success to advertise his department store. There is no doubt of this. It is quite as possible for he who does exceptionally good work to be unsuccessful through neglect of advertising as it is for the printer who falsifies good advertising literature with poor printing. Success, accordingly, depends upon good advertising, well printed. No printing-office is truly complete unless it has complete facilities in both these particulars. The wise publisher is beginning to realize this. No better proof of the assertion is available than that found in a recent booklet of the Robert L. Stillson Company, New York city. Mr. Stillson says:

I have been thinking that it is about time the printers woke up and furnished advertising ideas as well as mechanical skill. It has galled me to hear that some of

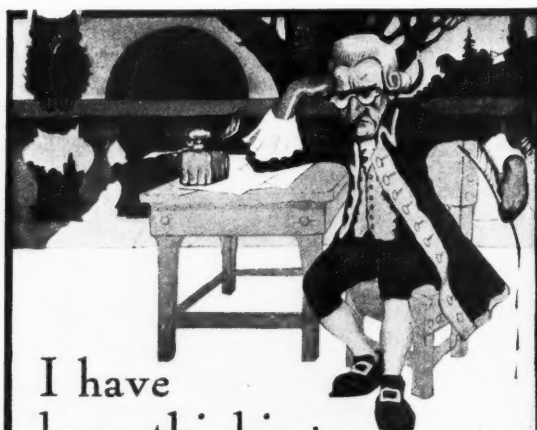
my customers have gone to advertising agents and paid two profits on the printing to find the man to plan and write their advertising literature. Writing and planning should be part of a printer's business. I have always done all but the writing. That's the part I've dodged. I wasn't born to write. I was made to do the rest.

Now, I've woken up and engaged an expert advertising writer who has never before been connected with a print-shop. I induced him to give up his business and come with me to help plan, hammer out ideas and do that which I can't—write.

When you don't know what to do *it won't cost anything* to let us present in a comprehensive fashion what we would do. When you do know what you want to do you'll find it a great relief to have some intelligent help. You know the saying about two heads, etc.

I don't like to blow my own horn, but I can't help saying that our shop is classed at the top for quality and prompt service.

We do not claim to be the best. There are three or four others in the city, but none better. If you have not



I have
been thinking

that it is about time the Printers woke up and furnished advertising ideas as well as mechanical skill.

It has galled me to hear that some of my customers have gone to advertising agents and paid two profits on the printing to find the man to plan and write their advertising literature. Writing and planning should be part of a printer's business. I have always done

heard this, most any one who is posted on print-shops will tell you that I am not stretching the truth.

Most other printers prefer the usual grade of work. They claim there is as much money in it and less worry, which is right. I happen to have a taste for doing "stunts" in printing and I like to fuss with nice printed things. Perhaps the glory in it may be an inducement, at any rate, the class of work done in our shop brings business. It is an easy way of drumming which fits my size and disposition. Don't forget the advertisers' department.

SOME printers have found it profitable to educate their patrons as to what is correct form in modern typography, for when a customer has complete confidence in the technical knowledge of a printer, half of the battle is won at the outset. Nothing is so trying as to create a typographical design for an advertiser who does not know what he wants, or what would be the most fitting. The Statesman Printing & Publishing Company, of Marshall, Michigan, has secured results by this method through the medium of a booklet entitled: "Profitable Printing: A Publication of Practical Thought and

Suggestions for Users of Printing." The following is an extract therefrom, which appears under the heading "The Art of Display":

The styles of typography are constantly changing. New ideas are continually being introduced into the trade by live typographical architects and fostered and improved by the typefoundry artists. The changes in the last ten years have been little less than revolutionary. Twisted-rule ornamentation and innumerable flubdubs have "joined the great caravan that knows no return," and the fancy-faced types are taking on new and more tasty styles through the melting-pot.

The nightmare concoctor and type contortionist no longer causes the "devil" to ejaculate "Hully Gee!" in unfeigned adoration, nor arouses the jealousy of his fellow workmen by the number of intricate snake curves he produces in a job.

How time alters public opinion and idealistic ideas! Curved lines are now tabooed. Even the prevailing panel-style is in danger. The typework of the present day, to meet with the standard raised and maintained by recognized leaders in typographical display, is severely plain—but in that very plainness lurks a subtle beauty that no amount of fancy type and ornamentation or gewgaws can ever produce.

We allow none of our type-faces or borders or ornaments to become out of date. We add to our equipment all the leading and stylish materials of all kinds as soon as they are put out by the leading typefounders, thereby keeping our plant in the lead when it comes to turning out high-class and stylish printing.

All we ask is an opportunity of demonstrating our ability to please you. Let us see what you use in the way of printing and we can give you ideas that will improve your present work, and at no more cost than the common work usually turned out by the average printer.

THE Converse Printing Company, of Pittsburg, Pennsylvania, has arranged a series of favorite quotations in happy combination with clever advertising. The quotations are arranged in a small, neat form at the top of each page of the booklet, while the advertising literature, to which each one of the little sentiments applies, is set in larger type, in the center of the sheet. The quotation "More men die from the effects of medicine than from disease" appears over advertising matter which reads as follows: "True enough, well said; but your business may need medicine. We are business physicians and can prescribe the proper sort." Another sentiment, "In order to be a somebody you must be willing to be a nobody," is accompanied by the words, "Few men of business to-day are nobodies, but a great many are seldom heard of for need of a little judicious advertising. Give us a trial that you may be a somebody." Sixteen pages of this kind of interesting advertising literature are contained in the booklet.

SOME printers have even gone farther than merely writing and printing booklets for advertisers. The Barta Press, Boston, Massachusetts, sends out a handsome booklet of distinctive advertisements, which had previously appeared in

Profitable Advertising. The mission of these is to show the wonderful versatility of this house as both advertisement writers and advertisement designers. Among other things, in a foreword, it is said: "They have attracted much favorable attention and comment as examples of effective designing and typography, and indicate the skill and facilities of The Barta Press for the preparation and production of effective printed matter for advertisers."

SOMETHING fresh, characteristic and pleasing comes periodically from The Briarcliff Print Shop, Briarcliff Manor,



HOW
ABOUT
YOUR
BAIT?

New York. Most of these demonstrate the immensely interesting things that may be created in purely advertising literature. "How About Your Bait" is a booklet with an old advertising theme, but the matter is so cleverly handled that one is in doubt whether he has ever seen anything like it before. It opens thus: "Assuming that your fishing gear—rod, reel, line, leader and barb—is trustworthy, have you the proper lures in your fly book; the freshest and most enticing bait in your boxes? Little use in fishing, otherwise, unless your trip is solely to loaf and breathe fresh air." How splendidly this treatment of the subject leads one on to other things said about the printing that is well done in the Briarcliff Print Shop. Cover, reproduced, is printed in green and black.

A REVIVAL of Benjamin Franklin's "Poor Richard's Almanac" comes from the Central Printing Company, Indianapolis, Indiana. The matter contained therein is of absorbing interest to the user of good printing and it acts the part of a printer's price-list, a news letter and an educator on modern ideas in printing and good advertising. An item on the "Definitions of Printing Terms" is full of trenchant sentences. It reads as follows:

Estimate.—A combination of figures put together by one man (known as an estimator) that are supposed to represent the selling price of a piece of printed matter. Have been known to vary as much as forty per cent when compared with those of some fellow with a knife, who thinks

THE BARTA PRESS

**DONT HIDE YOUR
LIGHT UNDER
A BUSHEL**

Poor printing—bushels and bushels of it are put out every year, representing a dead loss to the men who pay the bills.

Good printing—whether measured by quarts or bushels—stands for economy in the long run.

THE BARTA PRESS is prepared to enlighten you upon the main points of difference between bad and good printing.

BOSTON

he can squeeze in seconds of stock and the customer be no wiser. Must be made by an intelligent man from correct data on a form printed for that purpose; can be made by a solicitor on the back of an envelope on a street car. These two kinds always vary. An estimate is always correct in the eyes of the man who made it. In fifty per cent of cases estimates which are much lower than others are the results of errors or because of the use of inferior stock and workmanship; in the other fifty per cent both estimates are correct, because of high-class facilities or an understanding on the part of the other. In any case, don't blame the estimator — he is a man who loses lots of sleep.

Copy.— That which is given to a printing-house to set type from. Can be and is furnished in almost any shape or form — typewritten, penciled or scratched with ink; in some cases, a combination of all three. The compositor in each case is supposed to know exactly what is wanted — and he it said to his credit that his achievements in this direction are remarkable. A good piece of copy will save twenty per cent of the compositor's time — to tell him exactly what faces of type are wanted, ten per cent more.

"MESSAGES from the firing line invariably tell of the success or failure of a great advance movement. Our interest in the information they bring is measured by our personal concern in a successful issue. These pages therefore should interest you." These lines open a chapter of absorbing interest in a handsome booklet just published by H. K. Mohr, Philadelphia, for the Philadelphia Electric Company. The display, arrangement and presswork are ample proof that Mr. Mohr



Messages from the firing line

knows how to produce good advertising in the most pleasing manner. This quotation from Samuel Johnson's sayings is printed on the inside of the cover: "Knowledge is of two kinds: we know a subject ourselves, or we know where we can find information upon it. Keep this booklet." The cover-page of this booklet has been reproduced.

A SUMPTUOUS collection of specimens of printing reproduced in half-tone and intermingled with the text of a booklet in a most artistic manner comes from the print-shop of R. S. Peck & Co., Hartford, Connecticut. Several grades of paper have been employed to show their various printing qualities.

Few things are so effective in securing new business for a printing-office as the judicious circulation of well-printed specimens. They are a real gauge of a printer's capabilities. The preface of this booklet says in part: "To whomsoever

Our capacity sufficient to insure prompt attention to your orders.

Office Facilities!

Our office is complete with card index, filing system, etc. If you desire to duplicate former orders we can refer to original copy at any time.

This is of great convenience in case the entire edition has been used and there are no sample copies at hand.

Our work rooms are located on three floors — twenty thousand square feet — gives ample space for the handling of our business. Five long distance 'phones connect each department.

Office central — "1729"

We make the kind of printed matter that becomes a pleasure and a profit to use.

these specimens shall come, greeting: Know, that we have adopted a trade-mark of good printing; we intend to put it on all our work; we will not print anything that we shall be afraid to put it on, or that you will be afraid to have it on; it means as much to our customers as it does to us; it will be a sign of quality to you, as well as to us, a thing to be desired on your printing." A page, showing the general style adopted throughout this work is reprinted herewith. Three colors are used in the original.

A BOOKLET that is at once distinguished among others of the commoner kind comes from the McCormick Press, Wichita, Kansas. The device is die-cut to form a point of the open end. This point is lapped over so that the booklet comes to hand in rectangular shape. The title "Impressions" is printed on the lap. A subtitle, "Who's Who," occupies the reverse side of the lap. So many really good things are said in the sixteen pages comprising the contents that there is a temptation to reproduce all of it. Unfortunately, space does not permit this. A few lines from the opening chapter will suffice to show its originality:

I'm Mr. Plaintiff who hangs around the McCormick Press — a goodly print-shop — a respectable place, who says

things and helps smear ink properly over paper when there's nothing else to do and thereby manages to keep busy. If I don't bear acquaintance, the print-shop I represent will. It is worthy of attention, and has the ear-marks of an up-to-date concern, doing its work a little bit better than seems necessary. It does seem a great pity that there is so much good paper and ink goes into the waste-basket for no other reason than that the ink is not smeared "according to Hoyle" and that the display looks like a secondhand store with odds and ends of everything.

So MANY truly good things have been said to stimulate good printing that one would imagine it a difficult matter to be original. It is not so much what is said that supplies the stamp of originality as it is the manner in which it is said. Shopworn phrases assume an air of freshness just by the simple infusion of a little different touch of expression. "A Matter of Method" is the title of a clever booklet sent out by H. W. Vrooman, Kokomo, Indiana. An old subject has been treated in such an entirely versatile manner that one is tempted to read it a second time. It is interesting—absorbingly interesting advertising literature. And then, the printing—the display and presswork—reveal equal goodness.

JUST one of eight pages forming a premier booklet issued by the Griffith-Stillings Press, Boston, is reproduced. Every page is of the same substantial kind of advertising. The device is entitled: "At Your Service," the words being printed in a deep brown, and embossed, on a rich chocolate cover. "Quality" is an exceedingly effective catchword, and on this account it has been taken advantage of in too many instances. It is safe to say that one out of every ten booklets reaching this department recently has had the title "Quality"

AN ARGUMENT

QUALITY

You will note we say *High-Grade* business literature, and that is just the point we wish to emphasize, that unless such matter is brightly written, illustrated with superior cuts, and exceptionally well printed on good paper, it will utterly fail of its purpose and be money thrown away.

bestowed upon it. Even a good-wearing thing becomes threadbare with too much usage, and the best of phrases loses its effective value when too generally applied. Do not neglect the importance of originality in sending out advertising literature.

THE W. F. Hall Printing Company, Chicago, is responsible for the handsome and dignified appearance of The Menu Folder of the Chicago Typotheta, which was distributed to the guests at the Eighteenth Annual Franklin Dinner, held at the Chicago Athletic Association, January 19. Besides a list

The Henry O. Shepard Co.
Designers - Engravers - Printers - Binders
CHICAGO

1905 - APRIL - 1905						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

APRIL 4th MONTH

of good things to eat and drink, much precious food for thought is also contained therein. A few pert sentences follow, and these might well be entitled "A Menu of Thoughts for the Digestion of the Master Printer":

Keep thy shop and thy shop will keep thee.
Creditors have better memories than debtors.
Beware of little expenses; a small leak will sink a ship.
He that sells upon trust loses many friends, and always wants money.
He that pays for work before it's done has but a pennyworth for two pence.
He that would have a short Lent, let him borrow money to be repaid at Easter.
If you know how to spend less than you get you have found the philosophers' stone.

CALENDARS.

THERE are comparatively few business houses that do not use this method of souvenir advertising. Calendars have a certain value not possessed by any other device. An exceptionally artistic calendar or one that is entirely unique is sure to find a conspicuous place, just where it may do the most good the year round.

A DIGNIFIED and stylish calendar emanates from the print-shop of Low Brothers, Evanston, Indiana. The back is of brown cover-stock, forming a panel, 7 by 17 inches in size. The design is tipped on.

THOMAS TODD, Boston, Massachusetts, is thoroughly alive to the value of persistence in advertising. The handsome little calendar devices made up to envelope size reach this department monthly without interruption.

ONE of the most sumptuously produced calendars comes from the Electro-Tint Engraving Company, Philadelphia. The wonderful possibilities in half-tone engraving are well shown. The calendar back is 27 by 38 inches in size and a half-tone

groundwork, in two colors (black and green), covers this entire area. An 18 by 23 inch reproduction of the painting "On the March" is used as a decorative panel. It is a massive piece of three-color engraving and printing.

FROM the Warwick Works, Ealing, England, comes a splendid calendar design. The illustration is printed from an



amalgamated zinc and half-tone engraving and the characteristics of the water-color original are well preserved.

THE reproduction of the April calendar of The Henry O. Shepard Company, Chicago, scarcely does justice to this splendid design. A black background is employed, while the profile, printed in persian orange ink, stands out in harmonious contrast with the green mistletoe decoration.

A RECENT calendar from Raynor & Taylor, Detroit, Michigan, is a gorgeous example of vivid coloration. Bright green, crimson, blue, yellow, black and gold bronze enter into the decorative design. A charming American girl of shapely form enhances its preservative qualities. The whole is finished with a final impression printed in varnish.

VERY satisfactory results are claimed for a unique calendar issued by Grier, Smith & Grier, Chicago. Its back consists of white cardboard, 7 by 11 inches, with a splendidly designed and illuminated house advertisement in the upper left-hand corner. A miniature pad is attached to the lower left-hand corner. Choice sentiments and quotations, with ample margins, occupy the balance of the card.

DEVICES.

"A SUGGESTION for Advertisers Who Are Looking for Something Better" is a title tipped on an odd folder created in Hal Marchbank's Print Shop, on the Tow Path at Lockport, New York. A pair of old-fashioned spectacles, artistically arranged, are printed under this legend, possibly offered as a

suggestion to assist "advertisers who are looking." But the "pull" in Marchbank's printing is readily seen without these magnifiers.

THE question of responsibility for an error in a job after a proof has been sent out and O. K'd by the customer has caused considerable discussion. To neutralize much of this responsibility, many printers are resorting to proof envelopes containing explicit caution and instructions. The proof envelope of The Nassau Printing Company, New York city, contains the following:

1. Read carefully, especially for names, addresses and technical words.
2. Return the original copy with the proof.
3. Write on proof order for number of copies wanted, if not already given.
4. Mark "O. K." or "O. K. with alterations," as the case may be, signing your name, so we may know proof has reached the proper person.
5. Don't send verbal explanations by message boy when it is possible to write them.

An observance of these few hints will prevent most of the errors likely to occur.

THE novel creations of the publication department of the National Cash Register Company, Dayton, Ohio, have the snap, the freshness and the drawing power of profitable



advertising. The booklet of the Annual Convention of the Ohio Hardware Association is one of those forceful die-cut devices. The hatchet forms the lap of the cover and a die-cut incision admits the blade, which makes an effectual clasp.

SOME printers have profited by the "We Close" card. Attractive designs of this kind are always acceptable by most

business men during the summer months. They have an excellent advantage in that they are usually hung upon the front door, where they receive the full benefit of publicity. The Dunham Press, Bridgeport, Connecticut, has added some really attractive reading to a "closing card":

All work and no play makes Jack a dull boy. We have had much of the first and can't afford to be dull, so we have decided to devote one afternoon a week to our flower-beds and otherwise enjoy ourselves. Therefore, this office will close at noon every Saturday during the warm months.

The *Public Ledger*, Philadelphia, offers a trunkful of advice to advertisers. The illustration is printed on stiff



cardboard and a die-cut incision admits a circular that tells all about the benefits advertisers are deriving from this paper. This device is bound to arouse curiosity.

A SUGGESTION for a useful blotter consists of arranging a pen-wiper in combination. This can be done by tipping on a small square of colored felt. The affair can be made attractive by creating a panel design in the composition for the reception of the wiper. Of course, the felt should be attached to the blotter at one edge only and be large enough to serve the purpose for which it is intended.

IMPRINTS OF SOME SUCCESSFUL PRINTERS.

In a booklet on "Trade-marks and Brands," issued by The George Ethridge Company, New York city, this is said about the value of an imprint:

In this particular period of our industrial growth nearly everything is bought by brand. People call for the most ordinary articles of every-day use, such as soap, canned goods, meats, preserves and salt, by the name of a brand.

Manufacturers of ready-made clothing are advertising their brands to the consumer and educating the public to ask for certain makes. In fact, it would be difficult to mention any article which is not being more or less cleverly advertised in this way, and it is safe to say that there is no article manufactured which can not be so advertised.

A lamp chimney is certainly about as humble a piece of household furniture as can be imagined, yet to think of lamp chimneys is to think of Macbeth. Your trade-mark represents your excuse for being in business. That is to say, it stands for those characteristics of qualities of your goods which make them salable.

If you simply put your trade-mark on the goods and on your stationery, and let it go at that, you are making very poor use of one of your most valuable assets. Your trade-mark or brand is the identifying stamp by which the public can tell your goods from those of your competitors, and you are not doing your full duty to yourself unless you educate the public up to the point of believing that its best interests will be served by purchasing goods bearing your brand.

Every word of the above is truthfully applicable to the printer's imprint. This stamp preserves the identity of your product and it is as valuable to the printer as the trade-mark

of the Goodyear Rubber Company is to this well-known rubber house. Most printers prefer to be known by their works—and rightly so—and it is only by these distinguishing marks that we are able to identify them. The imprints of some successful printers are reproduced herewith.



PRESS OF
LIGGETT
AND
GAGNER
DETROIT



Your work should
bear this imprint.





A SPECIMEN book of job composition, showing about forty ideas in type arrangement, etc., colors and tints, has been issued by Nickerson & Orcutt, employed at the Standard Printing Company, Brockton, Massachusetts. The work is of a very practical character, and should prove helpful to the student of typography. Price 50 cents.

"A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER," by Eden B. Stuart, is a little work of one hundred pages containing information, concise and specific, with a full line of forms, tables and examples, arranged in such a way as to be susceptible of mere adaptation or of being used as shown by the author. In this way the book is valuable for the printer having a small plant or for one with an extensive establishment. Price \$1. The book may be obtained through The Inland Printer Company.

"FROM CLIME TO CLIME: Why and How I Journeyed 21,630 Miles," by Samuel Murray, describes the vicissitudes of a printer who decided to hedge the borders of North America and pay his way with the money earned in working at the trade as he went from place to place. The trip covered a year and a half exactly, and in his narrative, which is told in an easy, readable style, Mr. Murray gives much information as well as enjoyment. Price 25 cents. Samuel Murray, 119 East Tenth street, New York.

"MAHIN'S VEST-POCKET HANDBOOK," 1905, fully meets its claim to be unequalled as a handy reference book for the advertiser. It contains copious selected publication lists in classified order, with advertising rates and other information, data on billposting, sizes of stands, with rates; notes on circularizing, follow-up systems, etc.; sizes of type, papers, examples of proofreaders' marks, and other technical notes; cities and towns with their population, vital and economic statistics, copious maps in colors, and a calendar for 1905-1906. Bound in flexible red morocco, with gold edges and round corners, it may be said to be typical of the Mahin system in its completeness. Price \$1. Mahin Advertising Company, Chicago.

A NEW KIND OF PAPER.

In spite of the high development of our papermaking industry, says the *Deutscher Buch- und Steindruckerei*, we have still much to learn from the Japanese in regard to the production of certain fine papers. A Belgian paper manufacturer appears to have made some progress in this direction, having produced an exceedingly fine paper out of the pulp from sugarbeets. That part of the pulp or cuttings which does not consist of cellulose is partially or entirely separated from the rest. The pulp is then warmed in a solution of an alkaline or earthy-alkaline base, and then treated with a solution of an alkali-carbonate. The paper prepared from this material is said to present a very attractive appearance and to offer a good surface for writing as well.

HAVE FORMED THE HABIT.

Some of the boys thought they would drop THE PRINTER when it got to thirty cents, but they come in at the last hour and say put them down for one. It is a hard thing to drop THE INLAND PRINTER when once you have been a subscriber. — John T. Christian, Durham, North Carolina.

LECTURES FOR APPRENTICES.*

NO. VII.—BY L. C. WEHRUM.

THE seventh lecture of the series given for apprentices by Typographical Union No. 16 was delivered by Mr. L. C. Wehrum, his subject being "The Apprentice: His Development Under Various Conditions." Mr. Wehrum said:

"We have often heard the printer's craft referred to as the 'art preservative of all arts,' a title which, it seems, would be generously flattering to that class of job-printers for whom the trade offers no incentives for applying brain power or displaying skill and good taste.

"But with the ever-increasing amount of new material at the printer's command—those new things that contribute toward making printing more artistic and at the same time less expensive, and the constantly increasing methods of advertising now employed by modern business houses—the job compositor of to-day occupies an important place in the printing industry. It is possible for the printer of the present day to originate both design and method of display in less time than his brother craftsman of a decade ago would take to heat the brass rule over the gas jet, only to twist it into an unsightly shape, perhaps to be used only for the one particular job or to find its way into the hell box in case the 'design' was rejected.

"The compositor who can put a piece of manuscript into type and make it 'talk' is the man who is greatly in demand. He invariably secures an O. K. on his first proof from the discriminating business man, who wears a 'smile that won't come off' when he sees his insignificant piece of copy, with an occasional underscored line (usually in the wrong place) reproduced in type in a most striking manner and sufficiently strong and convincing to sell the goods he offers or manufactures.

"The many different kinds of work which present themselves to the printer in the job office all require careful consideration as to the best way to treat them in their respective classes. Much time can be uselessly consumed on work of the most common character if the compositor imagines that every job he sets must be 'a thing of beauty and a joy forever.' There are times when the employer is forced to accept a job at rock-bottom prices, and to make his business a profitable one the compositor must avoid 'spreading himself' too much on work of this nature.

"Too many of our printers nowadays are of the mechanical kind—the kind that think not, neither do they see. They are so wrapped up in their work of setting reprints and grumbling at present conditions that they seldom find time to smile, unless it be when the clock strikes five or when the ghost walks on Saturday. Every job of printing, whether good or bad, looks the same to them. No new job face which finds its way into the office has any particular charm for them: it generally 'looks so much like Jensen,' they will tell you. They plod along, weary-eyed and complaining, wondering how the job man whose heart is in his work manages to keep sweet-tempered and find enjoyment in it.

"Let me caution the apprentice boys here to-night against the danger of becoming mechanical in their work. If you think you have not the gift of being clever or artistic as is the man whose work, in your opinion, is perfection, and you feel that it is useless to try to cultivate an artistic temperament which you do not possess, do not be discouraged. There is a chance for you to become efficient. If you are not capable of developing into an artist-printer, try always to improve your work by degrees, no matter what it may be. Keep posted on the work different men are performing, and be guided and advised by the most painstaking workman in your office.

* Seventh address from the series of technical lectures to apprentices in the printing trade, established and conducted under the management of Chicago Typographical Union, No. 16.

"You differ from the apprentice in other trades, inasmuch as you are (or should be) a little superior in intelligence, because the printing business absolutely demands it. We may assume that the robust young man with a red face, who has spent the greater part of his boyhood days out of school, and who, at an age when he is expected to earn his own livelihood, secures employment as a teamster or at any other such outdoor employment that may be to his liking, has thus thoroughly satisfied himself in selecting an occupation and has decided to work out his destiny according to his fitness. Others of this same class, but under more favorable circumstances, have selected a more difficult and perhaps better-paying trade or profession, and, facing possible failure, have been compelled to educate themselves in a manner best suited to their particular line, and have in this way overcome a disadvantage under which they entered their particular field. While we do not expect to pick our apprentices from the high school or college graduates, we all agree that it is unwise on the part of the employer, and a grave injustice to the boy, to permit him to enter into an apprenticeship if he has not a fair share of intelligence and is not of average brightness, or if he lacks in thoroughness or is careless about his personal appearance. There is no room for this class in the composing-room. We have seen the product of this unfit material only too often, and it should be every printer's duty, whether journeyman or employer, to discourage any one desiring to learn the printing trade if he lacks these essential requirements in the making of good printers.

"The majority of apprentice boys, and especially those in large offices, usually meet with obstacles that are detrimental to their advancement. Where a boy is hired to run errands, but has the assurance of being given work inside in a little while, he should, of course, never consider himself an apprentice until he is really given work putting away slugs, caring for material, etc., and learns the case. Here is where his apprenticeship really begins. During this time, however, he should never overlook an opportunity to acquaint himself with the nature of the work which will be required of him later.

"I will avoid going into details of the various kinds of work of the apprentice before he actually sets type. It has all been covered in previous lectures, and every one knows that even such work as putting away slugs, distribution of type, taking care of plates, etc., must be done as carefully and in as thorough a manner as that of the most artistic compositor.

"After you know the case, your one and only object should be to prepare yourself for the day when the foreman will hand you a job to set. You will have the chance of your life then to demonstrate to him how you have spent your spare moments; whether you have been watching the journeymen, or have put in your leisure time playing devil-tricks on the men.

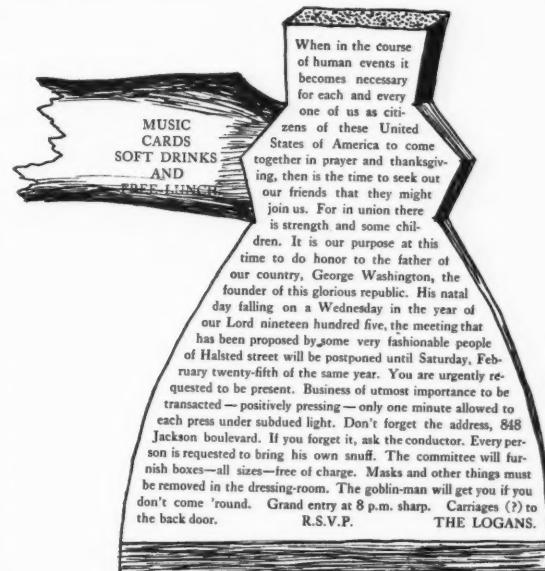
"Perhaps your first effort, as is customary, will be to set a corner envelope or a business card. In either case, you will do well to ask some one who knows, what to set it in; or, if the foreman has instructed you what type to use, follow his instructions, and if, after having thus set it up, he wishes to alter it for the sake of typographical appearance, be sure and have him point out to you the defects in your original composition. He will undoubtedly do this cheerfully if he takes an interest in you.

"This sort of training will instil into you those two fundamental principles of correct job composition, the proper selection of type and the spacing of the job. Never be too proud to ask a question, but always be willing to take a hint that will benefit you. Every good job-printer owes a great part of his success to the man who, some years ago, gave him a little pointer that started him aright.

"There are, unfortunately, a few printers narrow enough to think that in keeping an apprentice from gaining valuable

knowledge they are benefiting themselves, and to imagine that, as a matter of self-preservation, they must not too willingly part with the knowledge they so dearly acquire. They do not stop to think, however, that the printer's cause can be greatly advanced by constantly raising the standard of workmanship. I think, though, that apprentices will find the great majority of our members always willing to assist them in becoming competent printers. With this object in view, the union inaugurated these lectures.

"If, unfortunately, a boy happens to be employed in an office where 'slipshod' methods prevail to a great extent, where the proper care of material is of little importance and



Composition and penwork by Percy Campbell, a fourteen-year-old apprentice, in five hours' time, four days after his advent in a printing-office.

the work produced is in a general way far below the standard, it is indeed a serious handicap to the apprentice, whose future career suffers largely from that kind of a training and under these surroundings.

"The result of this lack of early training manifests itself every day of your life, unless it is checked before you advance too far. Once let careless methods fasten themselves upon you, it will be hard to get rid of them. I have seen journeymen—gray-haired and whiskered—lay a brass galley, loaded with type, on the face of a type form or half-tone, and apparently seem to be accustomed to the practice. Others, in planning down a form, will unmercifully pound the type. Imagine all the material they have ruined during their time, and you wonder why they are still permitted to work at the business. And you could not convince them that they might do or were doing any damage, simply because no one had ever cautioned them about such a thing.

"In those offices, as I have stated, where things are done 'any old way' (and they are numerous), your chances of becoming a first-class workman are exceedingly restricted. Therefore, let me impress upon you the importance of studying during leisure hours. Printers' journals of different kinds, containing technical articles pertaining to your branch of the trade, are at your disposal for little money; type specimen sheets and other advertising literature issued by manufacturers of printing material can be secured free of charge and without trouble. Almost all of them are specimens of correct typography, and impart practical knowledge. Make the acquaintance of other printers—journeymen and apprentices;

study the class of work they handle and how they do things. Do not pass by any job of printing, but scrutinize it as you would had you set it up yourself. Study a street-car advertisement while riding to and from your work, not only to find the joke, but from a typographical point of view. A continuation of this practice, combined with a close application to your duties in the composing-room, will materially aid you in bringing your own work to a higher standard.

"Where the apprentice has so far advanced as to be able to work almost on equal terms with the journeyman, he should never allow himself to relax his efforts to become the best workman, even though he has attained a degree of competence which he would deem sufficient to enable him to draw journeyman's wages. Nothing but perfection should be his aim.

"Sometimes the apprentice who is thus far advanced, and anxious to bring his apprenticeship to a close, is apt to acquire

times, finds it a most discouraging task to turn out an artistic piece of printing. I never knew the man that could make brass rule out of sawdust; nevertheless, I do believe that some compositors working under such difficulties display more skill and good judgment than the printer who has an abundance of the latest devices and does not use them judiciously.

"High-class composition nowadays is remarkable for its extreme, yet beautiful, simplicity. As I have stated before, better and more pleasing results can be obtained in less time and without the use of elaborate borders or fancy type-faces of years past, when fancy rules and type-faces with an overcrowding of ornaments made the job.

"This very simplification of the art has proved a stumbling block to many printers of the old school. Never before was a more careful attention to details demanded, and a more thorough study of job composition required than in the present

When Grant Was President

Thirty years ago, we began making shoes in our little factory at Hancock, Mass., occupying a space 50x110 feet. Since then we have been everlastingly at it, until our factory now covers an area of 35 acres, where we devote all our attention to the manufacture of the

"HANCOCK SPECIAL"
\$3.00 SHOE FOR MEN

We make ten thousand pairs every day, and they are better than ever. A good shoe made in the good, old-fashioned way by the best workmen.

Send for booklet, "Shoemaking"; it's free for the asking.

The John Wheeler Shoe Co.
Hancock, Mass.

FIRST PRIZE.

When Grant Was President

—30 years ago—we began making shoes in our little factory at Hancock, Mass., occupying a space 50 x 110 feet. Since then we have been everlastingly at it, until our factory now covers an area of 35 acres, where we devote all our attention to the manufacture of the

"Hancock Special"
\$3.00 Shoe for Men

We make ten thousand pairs every day, and they are better than ever. A good shoe made in the good old fashioned way by the best workmen. Send for booklet —"Shoemaking"; it's free for the asking.

The John Wheeler Shoe Company
Hancock, Mass.

SECOND PRIZE.

When Grant Was President (30 years ago)

WE began making shoes in our little factory at Hancock, Mass., occupying a space 50 x 110 ft.

Since then we have been everlastingly at it until our factory now covers an area of 35 acres, where we devote all our attention to the manufacture of the

"Hancock Special"
\$3.00 Shoe for Men

We make ten thousand pairs every day, and they are better than ever.

A good shoe made in the good old fashioned way by the best workmen

Send for booklet "Shoemaking"; it's free for the asking.

The John Wheeler Shoe Company
Hancock, Mass.

THIRD PRIZE.

the 'swift' habit, and will try hard to make as good time as the journeyman, or better. I have often seen apprentices put down the least possible amount of time on a job, simply to lead the foreman into the belief that they were extraordinarily speedy. Of course, the same thing can be said of some journeymen printers. As a rule, it is this man on whose time-ticket you will find a little item of distribution now and then, when actually he has distributed no type whatever. He seems to think that in keeping his time down below the average he is establishing a reputation for himself, while virtually he is robbing the firm. The 'doctoring' of time-tickets in this way is a bad practice and will surely lead to discharge when discovered. Do not worry lest the actual time will not 'look good' on your ticket, or lest it should injure your reputation as a 'swift.' If something in the office is responsible for any loss of time, such as lack of sorts, that is not your fault, and can be explained to the foreman, should he question you as to the time on a certain job which to him seems excessive. He will then, perhaps, investigate, and the next time you will probably find sorts in the case.

"It is an old joke, familiarly known to printers, that any one can set a job if he has the material to work with, but that it takes a mighty good printer to set up a job without the necessary material. This, of course, is an extremely ridiculous argument, which is used by those proprietors who are starving their business to death by injudicious economy. The apprentice who is thus limited in material, but who at the same time has a high ambition to keep abreast of the

style of typography, and I believe that the apprentice should acquaint himself with the technical facts rather than bend all his energies toward the cultivation of the artistic.

"Take, for instance, the composition of a title-page. The compositor, being restricted in his choice of type and almost debarred from the use of so-called 'gingerbread,' or embellishments, must, before all things, cultivate a good eye for proportion and good judgment as to the relative importance of the words which compose the title. The first question to ask should be: 'What is the nature of the book? Does it treat of financial matters, is it a classic to be issued in beautiful binding, or is it a novel?' Whatever the character of the book, the character of the letter in which the title is set should be in accord with it. It should, to a certain degree, be representative, and, at least, not antagonistic to the spirit of the work.

"As an illustration, I recall an instance where I had set up a cover-page for a catalogue of mission furniture. I, as well as the office force, was pleased with our effort in producing an artistic and most attractive cover; but the 'design' was ripped to pieces by the author, who saw at a glance that the cover-page was too elaborate and modern to harmonize with the quaint simplicity of the colonial style of mission furniture. I had failed to consider that the composition, which was thoroughly modern, was not in harmony with the simple antique beauty of mission furniture. I had failed to consider the question of appropriateness, and I can assure you that the design finally accepted by the author would not have been

considered good typography by the printer who had overlooked this essential feature of the page. Much could be said on the subject of appropriateness, as it is of paramount importance in correct job composition, both as to type and as to design.

"I trust that the apprentices here to-night will continue in their efforts to become the best workmen possible, and never cease to thoroughly study everything that pertains to the trade. Be never satisfied with your own work or the amount of knowledge you have attained, but be ever aware of the splendid possibilities of 'the art preservative of all arts,' and let your ambition always lead you to the greatest heights to be attained by a scientific study at the trade that will become your life-work."

Prizes were again awarded at the close of the lecture to the winners of the competition in advertisement setting by apprentices. Copy was given out at the previous lecture, and of the specimens submitted that of L. G. Pilkington, of the *Chicago Journal*, was declared the best and given first prize, \$5; Otto Kaad, of the Binner-Wells Company, won second prize, \$3; and the third prize, \$2, was awarded to William Phillip, of Rogers & Co. The winning specimens are reproduced.

HAVE YOU NOTICED WHAT HARD WALKING IT IS, THESE MORNINGS?



JOHN T. McCUTCHEON IN CHICAGO "TRIBUNE."

NOTES FROM THE "OLYMPUS JOURNAL."

Mercury is sporting a new cane.
Diana has gone hunting this week.
Cheer up, Niobe. It might be worse.
Get your horse shod at Vulcan's.—Adv.
Galatea has given Pygmalion the stony stare.
Looks like we would have a late fall this year.
Dædalus has got a new buggy. Get ready, girls.
Venus has a new way of wearing her hair. Ah there, Adonis!
Somebody has been purloining apples from the Hesperides orchard. Cut it out, boys.

Leander swam the Hellespont to see his best girl last night. What a lover won't do is a caution.

A most regrettable incident happened here last night. Narcissus of this place fell into the pool.

Midas was a pleasant caller at this office Wednesday, and left us the wherewithal for a year's subscription. Come again, Mide.—Franklin P. Adams in *Record-Herald*.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

ERIC PETERSON, Pomeroy, Iowa.—Neatness and refined taste are characteristics of the blotters and booklets submitted. The leaflet "Parents' Meeting" is a good specimen of chaste printing.

EXCELLENT typography and good presswork have produced a distinguished year-book in the "Pacific Fisherman Annual." It is published by the Graham-Hickman Company, of Seattle, Washington.

A UNIQUE calendar idea comes from the print-shop of Isaac H. Blanchard, New York city. The pad consists of weekly leaves, and the blank spaces are devoted to pertinent sayings and clever advertising.

A HANDSOME folder in the Italian renaissance style of decoration and lettering is issued in behalf of the new publications of the Bobbs-Merrill Company, Indianapolis, Indiana. A modern title-page contained therein is reproduced.

The economical calendar idea illustrated and described in the June, 1904, issue of THE INLAND PRINTER, has been splendidly adapted by the T. B. Carpenter Company, Philadelphia. An illustration of a colonial tally-ho party, printed in three colors, is tipped on.

A SUMPTUOUS illuminated and embossed calendar has been received from *The Colonist*, Victoria, British Columbia. Purple and gold, green, yellow and black enter into the coloration. It is one of the finest specimens of color printing received from the Dominion.

Travel, a new magazine, published by A. A. Peterson, St. Louis, Missouri, can be classified among the best of its kind, typographically. Much thought is shown in the arrangements of the half-tone illustrations, and the make-up in general displays a distinctive style.

SOME really good ideas in commercial printing come from Harry W. Osgood, "Typographic Architect," Bradford, Pennsylvania. He possesses the happy faculty of combining foundry ornaments and typework with pleasing results. Ornaments are dangerous accessories, and he is indeed an artist who can use them with discretion.

H. J. FOSNOT & SON, Lewistown, Pennsylvania.—Displayed words among straight reading-matter should be set in a type that will line with the body-letter of the text. The side headings used in the "pedigree" booklet are about two points out of line, which seriously mars the appearance of a specimen that is well done in other respects.

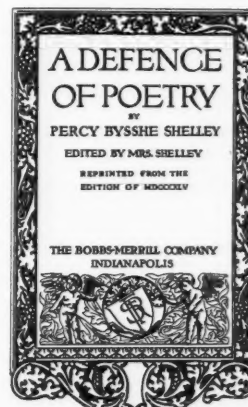
"RECIPROCITY with the Printer" is the title of an instructive folder sent out by the Hampshire Paper Company, South Hadley Falls, Massachusetts. Twenty-two letter-heads from well-known printers are reproduced in miniature. They are digested serially under the heading "Suggestions from Printers Who Practice What They Preach."

BEERS & FREY, Trenton, New Jersey.—The business card is one of the best examples among the parcel of commercial printing submitted. The value of pure type-design, unburdened with detracting auxiliaries, is splendidly shown. The postoffice address has been omitted in the official letter-head. The postoffice address is a vital requirement in postal forms.

SPECIMEN pages of J. James Tissot's last artistic work, the Old Testament, have been received from the publishers, the Winthrop Press, New York. The work is magnificent, and the three-color half-tone illustrations represent the highest attainments with this process. The coloration is vivid and the reproductions are "true to life." The text was monotyped and shows an exceptionally clean impression.

J. I. HAWK, Cotton Plant, Arkansas.—The excessive ornamentation applied to the cover-design of the booklet "Good Printing" lends neither symmetry, balance nor decoration. It is positively aimless. It is not easily understood why compositors will spend hours of valuable time in constructing difficult and detractive rule designs. Consider the "why" of ornamentation and refrain from disfiguring the white space necessary to relieve display.

THE ADVERTISER, American Falls, Idaho.—The reset letter-head of the Fall Creek Sheep Company is a decided improvement over the origi-



nal copy. It was not necessary to divide the names of the directors into two widely separated groups, however. Balance would be maintained just as well by arranging the names under one heading in the upper left-hand corner, and by throwing the main line slightly to the right and higher up on the sheet.

J. HARRY DRECHSLER, Baltimore, Maryland.—There is something new, fresh and altogether attractive in the odd type creations submitted.

Q Results for You
are results for Me!
J. Harry Drechsler
230 Courtland Street
PRINTER The road to
GREATER BALTIMORE
IS via
MY HOBBY
ATTRACTIVE? ATTRACTIVE PRINTING

Just enough peculiarity to be attractive without overreaching the bounds of rational typography. The blotter is printed in two colors, "You," "Me" and "Greater Baltimore" in green; balance in black.

FREDERICK PRINTING COMPANY, St. Louis, Missouri.—No. 2 is the better example of the two cards submitted. Even that could be improved upon by applying more emphasis to "The Frederick Printing and Stationery Company," and by subordinating the words "Printers and Stationers." When the character of a business is embodied in a firm name it is unnecessary to apply extraordinary emphasis to the vocation in a subordinate line.

A NUMBER of letter-heads, statements and cards printed from cerotype plates, received from Frank McLees & Brothers, New York city, show considerable advancement with this process. The results so far attained are equal to lithography. The method has an appreciable advantage over lithography, in that work of this kind can be produced in copying ink. The typework and designs are etched or impressed in wax, after the methods of the chalk-plate process. The electrotype shell is produced from the wax engraving.

A SERIES of novel booklets, recently issued by the Sault Job Printing and Lithographing Company, Sault Ste. Marie, Ontario, shows the versatility and creative ability of D. W. Hiltz, foreman of the composing-room. They consist of ingenious die-cut and folding devices of unusual merit. One of these, a menu folder of the Grand View hotel, is reproduced.



The bill of fare is printed on deckle-edge paper and the die-cut cover is attached by a silk cord. The cover is folded to open like a double door, and the die-cut card is neatly inserted into two incisions which supply a novel clasp.

G. M. HALDANE, Strathroy, Ontario, has evolved a new method of sending out samples of invitations for weddings, receptions, etc. It consists of a stylish and well-printed wedding form, set in script, showing the correct size of stock, with the following words arranged in the style of an invitation: "Mr. G. M. Haldane respectfully requests the honor of your orders for fine calling cards at his printing-office, Frank street, Strathroy, Ontario. Any business day during the year A.M. to 6 P.M."

nineteen hundred and five, from 8

A WHOLESOME bill of fare has assisted the assimilation of an "Informal Dinner to Ourselves." "Ourselves" is the Twin City Master Printers' Association of Minneapolis, Minnesota, and the event, as well as the dinner, was consummated February 15 of the current year. "Shop talk," things to eat and drink, toasts and songs, are humorously affiliated in an interesting menu. "Fillers" is a title bestowed upon the dinner bill, and the sentiment, "Many a good printer's wish-bone is where his backbone ought to be," is applied as an after-piece. And then, just to assist digestion, this:

My son, hast thou not heard the story of the Philistine, who, when he had swallowed a shekel, which rolled about in his bowels like a potato in a wheelbarrow, knew not whether he was a shekel in or a shekel out?

Verily, I say unto you he was not a Wise Printer, for the satchels who handle types of metal, and leaves of papyrus, and inks of lampblack, and from them make books that delight the eye and little books that spread

knowledge, use great diligence in their estimates and every shekel is counted in.

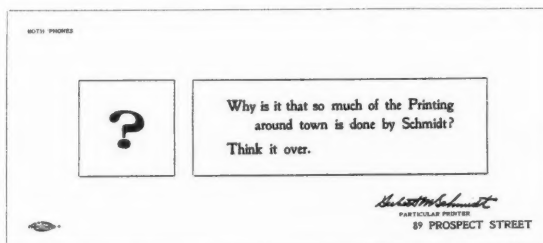
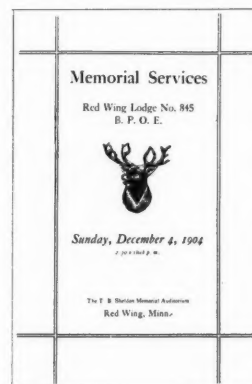
For is it not written in the book of the Chronicles how that our elder brother Benjamin, while putting a patch upon his unmentionables (where such a patch was sorely needed), said very solemnly—as was his wont—"Verily, my children, nine-tenths of all the misery of the printers ariseth from a lack of correct estimating. Let not thy right hand put down a price for thy work until thou hast jotted down the items that go into the cost of thy work. If thou dost but labor by candle light on some handbills for the groceryman, forget not to charge the tallow in the cost of thy work."

And the brethren answered, "Verily, tallow costeth shekels, and little leaks sink great ships, as Poor Richard saith. So mote it be, even as our elder brother hath said unto us."

D. GUSTAFSON, Red Wing, Minnesota.—The souvenir booklet of "The Muskogee Town and Country Club" displays much versatility in the arrangement of headings and the disposition of text, and it is an altogether stylish production. Oblong illustrations, however, should read toward the inner margin on even pages and toward the outer margin on odd pages. A plain and effective type-design is shown in the "Memorial" cover.

A PACKAGE of distinctive booklets has been received from the Briarcliff Print-shop, Briarcliff Manor, New York. One of these, "In Memoriam," is printed on deckle-edge paper with a cleverly devised half-tone tipped in as a frontispiece. The illustration is printed on tissue-paper in duotone ink. This tissue impression is mounted to register over another printing of the same cut, in photo brown on a much heavier stock. The brown impression showing through the tissue supplies a transparent, mellow tone.

HERBERT M. SCHMIDT, Paterson, New Jersey.—Among other equally good things in printing is the blotter, reproduced.



A STYLISH booklet, issued in the interest of the Cleveland Trust Company, comes from the press of the A. C. Rogers Company, Cleveland, Ohio. The embossed title and coat-of-arms used as a cover-design are done in crimson, olive and gold. A deckle-edge stock is employed for the cover, and the frontispiece is printed on hand-made paper.



The title-page is an engraving fashioned after the flourished German black-letter designs created by Theuerdank in the seventeenth century. The text and numerous half-tone illustrations are printed on enameled paper. A series of original illuminated initials is used for the beginnings of chapters. One of these is reproduced.

A PACKAGE containing several hundred pieces of commercial printing, in English and Spanish, has been received from Louis E. Tuzo & Co., San Juan, Puerto Rico. It is noticeable in all of these that a new life has been infused into Puerto Rican printing under American instruction. All of the work

was executed by natives under the personal supervision of the foreman, an American. The type-designs are modern and the mechanical details of the composition show careful workmanship. The presswork—some in two and three colors—is excellent.

A BOOKLET, entitled "Prizes, 1905," recently issued by the private printing-plant of the National Cash Register Company, of Dayton, Ohio,

is a unique creation in many ways. The cover was printed from three-color half-tone plates. These are direct reproductions of alligator leather, showing all the tints, shades and modulations. The cover is lapped over and glued in imitation of a full-leather bound booklet. The lettering of the title is done in black, rimmed with gold bronze. The contents are printed on deckle-edge paper, with two-color half-tone inserts on enameled stock.

AN improvised illustration created by Alfred P. Fluhr, an apprentice with the Martin B. Brown Company, New York city, is reproduced. The design was constructed with parentheses and rules in a playful mood during spare moments. A little experimenting of this kind during odd moments may help constructive ability, but the fad should not be permitted to develop into a habit. Practical composition will be of more benefit to a boy who aims to attain distinction as a job-printer.

THE TUTTLE PRESS COMPANY, Appleton, Wisconsin, sends a number of tissue-paper napkins containing society emblems printed in three colors. The work is produced on a web press of their own manufacture, all colors being printed at one impression. The presswork is excellent and the register perfect.

THOMAS H. FINUCANE, San Antonio, Texas.—It is not well to letter-space Engravers' Roman, Brandon and kindred letters. A twelve-point rule is of sufficient length for inserting the figure of the current year in the date-line. With the exception of these two defects, the "Bonnet" letter-head is a good specimen of neat printing.

PROBABLY no greater visible and far-reaching evidence of the stability and value of manufactures, or, in fact, of any business, can be submitted than the character and quality of the business literature issued on its behalf. That the Dominion of Canada is flourishing in every department of effort is obvious to every one who has visited and received the hospitality of that hospitable country. And, as printing has been truly called the barometer of trade, specimens submitted by Jaffray Brothers, Limited, printers, Galt, Ontario, undeniably show the barometer set for "fair," clean, tasteful and dignified business literature for the Sheldon & Sheldon Co., steel pressure blowers and other specialties; for the Goldie & McCulloch Co., Limited, heavy draft engines; the Hespeler Furniture Company, the Goderich Organ Company, the Galt Horse Show, the Crown Furniture Company, the Galt Robe Company, the R. McDougall Company, the Galt Art Metal Company, and a fine souvenir exposition of the industries and residential attractions of Preston, Canada, among other specimens, give emphatic evidence of the well-earned support given to the home printer by the prosperous manufacturers of Galt. The work is additional evidence of what may be accomplished in even a very moderately well-equipped office when it is in charge of a well-trained, skilled and resourceful printer. The presiding genius, Mr. Robert McLaughlin, is an old-time Toronto printer, who for a number of years was foreman of the old Henry O. Shepard Company job department, Chicago, the style of the firm then being Shepard & Johnston. That his skill, taste and administrative ability have not fallen off, but ripened with the intervening years, is amply shown in the examples of work submitted.

JOHN B. JUDSON, Gloversville, New York.—Uniform excellence pervades the entire collection of more than one hundred examples of booklets and every-day commercial printing. There is evidence of careful consideration in the appropriate application of type-faces to the various requirements of commercialism. The materials of the composing-room have been well chosen, and there is not one out-of-date or useless font in the entire equipment. The high-class patronage evidenced among the specimens has been secured through this foresight as much as by excellent workmanship. It is difficult, indeed, to execute modern designs with type-faces that can not be harmoniously associated, and it is opportune to state here that fully one-half of the incongruous specimens submitted to this department owe their faults to the inadequate materials at hand. When a compositor on a country weekly newspaper sets an advertisement in script and old-fashioned letters it is usually because these are the only faces available. It can hardly be presumed that the average workman's ideas of propriety are so grossly perverted. It follows, then, that this question of selecting an outfit has much to do with results, and that the buyer should be a practical typographer with a thorough knowledge of the requirements of the times. The type salesman who attempts to install a sprinkling of the entire product of the foundry he represents, without regard for the limited means of his buyer, should be avoided. Far greater and more profitable results may be accomplished with but two or three complete series in goodly quantities, than with meager fonts in a great number of faces.

SPECIALTY printing is of comparatively modern development. New processes and specially constructed machines have been brought out in

such rapid succession within recent years that it would be next to impossible for one house to cover the entire field of manufactures in printing. The public is also beginning to realize that when a certain house devotes its entire attention to a special branch of printing it is consequently better fitted to turn out such work with greater facility, more economically, and to greater satisfaction all around. Success and fortune are oftener attained by the printer in the larger cities who devotes his energies to one of these great subdivisions of printing than by the shop that attempts to handle every class of work. The ticket specialist, with his modern equipment of specially constructed machines and automatic numbering devices, can make immense profits on certain work that would be produced at a loss in another shop. The railroad printer, with his modern methods of handling tariffs, schedules, etc., and his special arrangements for storing standing matter, has a decided advantage over the concern that is not so equipped. Then, there are other subdivisions which embrace the printing of labels, insurance forms, legal blanks, briefs and appeals, textile badges, embossing, society stationery, paper boxes, advertising novelties, printed metal and wood goods, theatrical letter-heads, posters and innumerable other lines, each one of which may be converted into a distinct and very profitable vocation. A. M. Farnsworth, Camden, New York, has found it very profitable to adhere to church work exclusively, and, with this object in view, a careful selection of type-faces suitable to the work was installed. His letter-head is set in dignified type-faces and states that he is especially equipped for church printing, church offertory envelopes and supplies, Epworth League topic cards, etc. One of the advantages of specialty printing, for instance, is the great number of standing forms and electrotypes that enter into the daily run of work. Clauses, titles, blank forms, and often entire booklets are picked up and used in other similar jobs, with but few alterations. There is a splendid field for profits in specialty printing.

TYPEFOUNDERS' SPECIMENS.

GOthic No. 11, a new series, by the Inland Type Foundry, St. Louis, is cut with the same regard for uniformity in detail so characteristic of Inland gothics. In legibility and strength it is an ideal series.

PLATE TEXT No. 3 is a new creation of Barnhart Brothers & Spindler, Chicago. In bringing out this design there is no doubt that a prevailing want was anticipated. This new letter is cut after the lines of fashions recently popularized by some of the leading engravers. It is a particularly handsome face, adaptable to the better grades of work.

THE development of the graphic arts in Japan is keeping pace with the wonderful strides made in other departments of progress. A series of splendid specimens has been received from the Tokyo Tsukiji Type Foundry, Tokyo. Coloration and bronzing enter into much of the work—a marked characteristic of oriental design. It is announced that the lining system has been introduced into Japanese typefounding.

CHELtenham BOLD, another addition to the popular family of Cheltenham letters, made by the American Type Founders Company, Philadelphia, Pennsylvania, promises to fill the wants of the printer who has been looking for something strenuous to affiliate with the lighter faces of these versatile types. The value of this new letter in attaining contrast through the principle of "light and heavy" is set forth in correct fashion in the new Cheltenham booklet.

RECENT specimen sheets from the Keystone Type Foundry, of Philadelphia, are proof positive that the excellent possibilities within the popular Ben Franklin series are enduring. This series is one of the faces that has been a continued success from the beginning. Scarcely less popular is the all-round job letter—the John Hancock series. It possesses the quality of adaptability to many grades of work, and its clean-cut features savor of businesslike pointedness.

THE Gentzsch & Heyse Type Foundry, Hamburg, Germany, has evolved an ingenious body for script faces. The idea eliminates the



kern and the annoyance of broken letters. The peculiarly fitting miter in the body assures perfect joints in connecting letters.

ONE of the best things among the numerous distinctive specimens issued by the American Type Founders' Company is "The White Book," which is also called "The Book of Cloister." An ornate cover-design, set in Cloister Black, with alternate rubricated and blue Missal initials, shows the inherent beauty of these truly artistic type-faces. The availability of the popular Bradley ornaments is further shown in some really good cover and title designs. To further the cause of the wonderfully popular Cheltenham Old Style, a sumptuous calendar has been issued for February, March and April, wherein these handsome letters have been cleverly associated with some interesting "Chap-Book" ornament.

GLOBE GOTHIC EXTENDED

Patented in America and Registered in England by
American Type Founders Company

24 Point

4 A \$1.70 8 a \$1.80-\$3.50

ORIGINAL USABLE DESIGN Many Quick Dividend Returns From Customers Pleased

6 Point

15 A \$0.95 30 a \$1.05-\$2.00

DISTINCTIVE CHARACTERS PRODUCE THE
Clean Striking Qualities of Mercantile Printorial
Work and Should Receive Consideration
Strength and Harmony Promoting the Graceful
Letters which are Essential to Work

8 Point

14 A \$1.05 28 a \$1.20-\$2.25

USEFUL IN MERCANTILE WORK
Appropriate and Should be Used in Every
Printing Office in the Country
Designed by American Type Founders

12 Point

10 A \$1.30 20 a \$1.45-\$2.75

BEAUTIFUL LETTERS
Product of Largest and Best
Foundry in the World
Originating Type Fashions

10 Point

12 A \$1.15 24 a \$1.35-\$2.50

EXHIBITION OF PICTURES
Showing all the Famous Works
World Renown Artists
From Mountainous Countries
The Italian Master 54

30 Point

4 A \$2.10 6 a \$2.40-\$4.50

FRENCHMEN DEMAND Magazines Fine Novelties Knowledge Education

14 Point

8 A \$1.30 18 a \$1.70-\$3.00

AMERICAN HOMES
Stylish and Fashionable
Beautiful Artistic
Fine Modern Printing

18 Point

7 A \$1.65 12 a \$1.60-\$3.25

PRINT MODERN
Home Publications
Amusing Stories

36 Point

4 A \$3.40 5 a \$2.35-\$5.75

HANDSOME PINES Complete Reductions

Globe Gothic Extended is Designed, Cut and Cast
American Line by

American Type Founders Company

GLOBE GOTHIC EXTENDED

Patented in America and Registered in England by
American Type Founders Company

42 Point

3 A \$3.90 4 a \$2.60—\$6.50

FINE PRINTING
Historical Domain

48 Point

3 A \$5.15 4 a \$3.35—\$8.50

NICE HANDS
Enchant Maiden

60 Point

3 A \$8.20 4 a \$5.30—\$13.50

DESIGNER
Hasten Ride

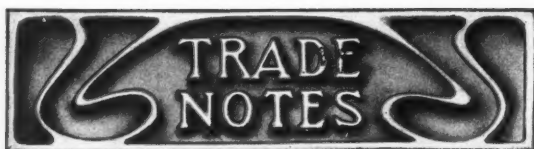
72 Point

3 A \$11.45 4 a \$7.30—\$18.75

REMINDE
Merchants

Globe Gothic Extended is Designed, Cut and Cast
American Line by

American Type Founders
Company



DAN M. WOGAMAN has purchased the Clayton (Ind.) *Enterprise*, and the publication will hereafter be conducted by him.

THE Gottschalk Printing Company announces that it has recently removed its quarters to 413 Locust street, St. Louis, Missouri.

J. M. HUBER, of New York, dealer in printing and lithographic inks, announces that his Chicago office, at 350 Dearborn street, is hereafter to be under the management of Mr. John Miehele, Jr.

THE house of Robert Mayer & Co. is sending out to its patrons an attractive announcement of the fiftieth anniversary of the company's embarkation in the lithographic ink, stone, machinery and supply business.

BENJAMIN F. EVANS, a graduate from the Machine Composition Branch of the Inland Printer Technical School, is now vice-president of the New Era Printing Company, Parker, South Dakota. Mr. and Mrs. Evans are touring the South on their honeymoon.

J. & A. McMILLAN, stationers, printers and bookbinders, St. Johns, New Brunswick, whose printing plant was completely destroyed in December last, are now working in temporary quarters, but expect to have a new plant installed in their new building about May 1.

A FIRE recently broke out in the loft of the warehouse occupied by Thomas Garnar & Co., at 181 William street and 22 Spruce street, New York. The flames were checked, but some damage was caused by water coming through the ceiling of the portion of the warehouse below.

SEARS, ROEBUCK & Co., one of the largest mail-order houses in the United States, on March 16 took out a permit from the building commissioner, Chicago, for the construction of a printing-house to cost \$140,000, which is to be erected at 447 Spaulding avenue. The fee paid was \$121.90.

THE incorporation is announced of the Art Color Printing Company, 812 Greenwich street, New York city, a concern organized for the purpose of doing a high grade of color printing. The officers of the new company are: President, Mr. Robert Betts; general manager, Mr. Gustav Zeese, and secretary, Major Betts.

MR. RICHARD T. STEVENS, president of the Japan Paper Company, 36 East Twenty-first street, New York, sailed for Japan in the latter part of February, with a view to investigating thoroughly the manufacture of Japan paper, and especially any new methods of manufacture which may have been adopted in the East.

FARKAS BROTHERS, designers and illustrators, Schiller building, Chicago, announce that they have secured the services of the celebrated Japanese artist, Mr. Gonen Sakaguchi, late of Japan and the World's Fair, St. Louis, and that they are therefore prepared to submit samples and suggestions for some novel advertising matter on request.

THE P. & P. Engraving Company, of New York, having petitioned the Supreme Court for a change of name, has been authorized to assume the name of The Suffolk Engraving & Electrotyping Company of New York, on and after March 10, 1905. Consolidation has been effected between this firm and the Cooper Engraving Company, which will hereafter be operated under the Suffolk Engraving and Electrotyping Company's name. Mr. C. M. Cooper takes the position of vice-

president of the new house. On or about May 1, the two plants will be removed to the Parker building, 225 Fourth avenue, where a fine photoengraving plant is in process of installation.

THE Hartman-Sergeant Advertising Company, of Denver, Colorado, announces that Mr. Judson T. Sergeant has resigned his position as manager of the art department of the Smith-Brooks Printing Company, in that city, to become secretary-treasurer of the former company. The Hartman-Sergeant Advertising Company will conduct a newspaper, magazine and general advertising business, together with an art department, at 623 Mack building, Denver.

THE Syracuse Typothetæ gave an informal dinner on March 8, at the Yates hotel, Syracuse, New York, to Mr. George H. Ellis, of Boston; Mr. William Green, of New York, and Mr. John MacIntyre, of New York, president, vice-president and secretary, respectively, of the United Typothetæ of America. The speakers, who included the guests of honor and Mr. W. E. Gardner, were introduced by Mr. C. J. Mason, president of the local Typothetæ, who acted as toastmaster.

MR. HENRY G. BISHOP, proprietor of the Oneonta Press, Oneonta, New York, and a well-known writer for the technical press, and author of several books on the art of printing, announces that he has leased his printing and publishing business for a term of months and will make a tour of Europe, making his headquarters in the south of France. Mr. Bishop purposes making a study of the condition of the printing trade in the principal cities in Great Britain and the European continent and will also rewrite his "Practical Printer" for a new edition.

SIDNEY L. SMITH, the Boston engraver whose portrait etchings have recently attracted such favorable notice, is now engaged on a large etched portrait of President Roosevelt, surrounded by an engraved border which is a recall of French eighteenth century work, for which the President has given the artist an opportunity of working directly from life. As there is no good engraved likeness of President Roosevelt available, this is an excellent opportunity for Mr. Smith to display his peculiar talent in working after the manner of the great eighteenth century French engravers, in which he has been remarkably successful.

THE people of Ireland are struggling manfully to sustain the national spirit and preserve the native language and traditions. By the courtesy of Mr. James Fitz-Gerald, 546 Brook avenue, New York, THE INLAND PRINTER has been favored with syllabus of the "Feis Tirawley" or competition in Irish in prose, verse and song. Mr. Fitz-Gerald writes: "You will notice that the pages on the left are in Irish and on the right they are in English. The syllabus is from a country newspaper office in the west of Ireland—the *Western People*—and is printed in Ballina, County Mayo, a town of less than five thousand inhabitants. Mr. Thomas Courell, at whose threshold can be laid the blame of this piece of printing, is a Linotype operator of few years' experience, and I would infer from the note at the back of the book that he is alone responsible for its construction on the Linotype." We presume that there are few languages, living or dead, that can not be composed on this versatile machine. The work is excellently done and is creditable alike to the operator and the mechanism which produced it.

PART OF THE OFFICE EQUIPMENT.

I have been a reader of your valuable magazine for the last five years, and it is a part of our office equipment. We have gained more knowledge from your magazine than any English book on the same subject.—C. R., *Hammersmith, England.*



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE builders of the Coy rotary job press announce some interesting developments in their machines. See their advertisement on page 131.

USED "Wetter" type-high machines with *low* plungers are now offered at \$4 each by the Bates Machine Company, 346 Broadway, New York.

THE J. L. Morrison Company, 60 Duane street, New York, reports itself well pleased with its exhibit at the St. Louis Exposition, as it gave a good opportunity to become acquainted with Western people, and in demonstrating the wire-stitching machines it greatly increased sales in this territory.

THE Stationer's Stamping Press, built by A. G. Mead, 364 Atlantic avenue, Boston, advertised on another page of this issue, has been on the market thirty years, and has given satisfaction wherever used. Printers and stationers intending to install a stamping outfit, or to increase their equipment, would do well to investigate this press.

ROBERT MAYER & Co., New York, wish to announce that they are now located in new quarters, 19 East Twenty-first street, New York, having taken the second loft in this building, where their line of lithographic supplies can be shown to better advantage than in the old quarters. Out-of-town patrons, as well as city, are cordially welcomed. Their bronzing machines, lithographic press, inks and supplies are being sent to the leading firms in the country.

IN another part of this issue the handsome, illustrated, four-page insert of the Keystone Type Foundry, of Philadelphia and New York, shows a new text letter of great beauty and with a wide range of usefulness. It is made in fourteen sizes, from six to ninety-six point, inclusive, and is named Washington Text in honor of our illustrious "Father of His Country." As General Washington was a leader of men, it is quite evident from this showing that the Washington Text Series will prove a leader among types, for its attractiveness and legibility will surely appeal to every artistic and up-to-date printer in the land.

MR. H. C. BAKER, of the firm of Curtis & Baker, St. Paul, Minnesota, is at present with the typographic department of the American Type Founders Company, at Jersey City, New Jersey, absorbing information with reference to the *Chap-Book* styles of typography adopted by Will Bradley in the *American Chap-Book*. This printing is out of the beaten rut, and the high character of the type composition of the specimens and pamphlets being issued by the American Type Founders Company is attracting universal attention. Printers are not the only ones interested in this work, for it appeals strongly to large advertisers generally. Mr. Baker was so impressed with the commercial value of this printing that he engaged some one to take charge of his work while away and

arranged with the typefoundry to go direct into their composing-room in order to get into personal touch with the work. We understand that others also contemplate making similar arrangements, and present indications point to the fact that this style of typography will be as generally adopted as the fashion originally set by Mr. Bradley some years ago by his revival of the Caslon Old Style for use with Priory Text.

IRON EXTENSION BLOCKS.

H. B. Rouse & Company, Chicago, are now making iron extension blocks under the Weatherly patent. These blocks consist of four corner sections, each 2 by 3 inches in size, containing the hooks, etc., and a center piece in the form of a cross. These crosses determine the size of block, and in making up all that is necessary is to take the proper size cross and place the four corner sections in their proper position. The three standard size crosses furnished cover all the usual sizes of plates from 2¾ by 4¾ to 5¾ by 8½ inches. Other size crosses can be made to order. Steel parallel strips are also furnished, giving a range of no less than sixty-four different sizes between the above dimensions.

RUBBER STAMP SUPPLIES.

Many printers are finding the manufacture of rubber stamps a profitable adjunct to their business. They already have the most expensive part of the outfit—the type, etc., and a comparatively small outlay will purchase the necessary apparatus and supplies for carrying on this business. The R. H. Smith Manufacturing Company, Springfield, Massachusetts, manufactures a full line of vulcanizers, mounts, pads, etc., which have found favor not only in this but in many foreign countries, where they have a large list of customers. The company's advertisement may be found elsewhere in this issue, and those interested would do well to correspond with them before placing their orders elsewhere.

SOLID COMFORT TO OPPORTUNITYVILLE.

THE Chicago, Milwaukee & St. Paul Railway Company submits handsomely illustrated and printed folders offering low rates to the Pacific Coast from March 1 to May 15, with special limits and stop-over privileges, side trips, etc. The road has the unique distinction of offering "longer, wider and higher" sleeping-car berths, in regard to which the *Chicago Tribune* says editorially: "A certain railroad has put out an advertisement that ought to prove a gold mine to its coffers. It says that the berths in its sleeping-cars are 'wider, longer and higher than the berths in similar cars of other lines.' Everybody of medium height and over who reads that advertisement will be apt to patronize this particular line when going between Here City and Thereville, the two points which, as is well known, the road with the big berths connects. For what stronger inducement could be offered to the unhappy night traveler than 'wider, longer and higher' berths?"

"If this line should next advertise that it would furnish its passengers with real blankets instead of the large, cold, buck-wheat cakes which are in use on the Pullman cars, it would quickly run its competitors out of business, unless they, too, fell in line. The people want railway rate regulation and no rebates. They also want 'wider, longer and higher' berths and real blankets."

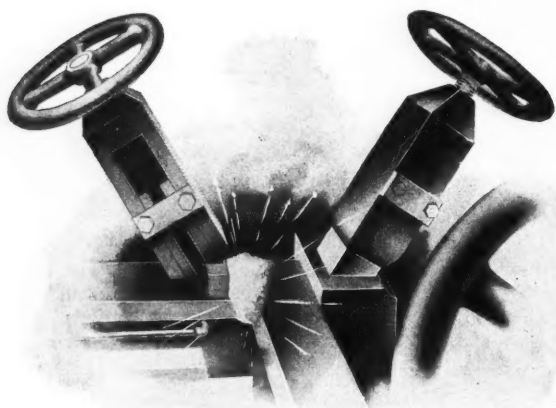
EXCLUSIVE CALENDAR LINE.

THE Beckwith Company, of Norwich, Connecticut, which is one of the largest dealers in art calendars in the East, has this year departed from its former plan of selling stock goods and has brought out its own line of copyrighted subjects from original oil paintings by the best artists. The line consists of

card and mounted calendars, also a good line of hangers. This line was brought out to compete with the "exclusive houses"; and in their own territory, the Beckwith Company is meeting with good success. To a limited few high-grade calendar concerns in Western territory will be given an opportunity to handle and control this line on very advantageous terms, but under no conditions will it be sold to jobbers or stock houses. Those who can handle an exclusive line of high-art goods will do well to correspond with the manufacturers at once.

THE ELECTRIC WELDING PROCESS.

Although of supreme importance to the trade, we believe the average printer understands less about the principles of electric welding than any other thing which touches his interests. The constantly increasing demand for locking-up devices which can be depended upon not to change position



during a run on the press, and the increasing demand on the part of the general printing-purchasing public for colorwork, have combined to urge the manufacturer of printing supplies to perfect his specialties. The electric-welded chase is now recognized as an absolute necessity, and the reasons for its accuracy and strength are of general interest to the trade.

The principle involved in the system of electric welding is that of causing currents of electricity to pass through the abutting ends of the pieces of metal which are to be welded, thereby generating heat at the point of contact (which also becomes the point of greatest resistance) while at the same time a mechanical pressure is applied to force the parts together. As the electric current heats the metal at the junction the pieces are gradually forced together, the pressure following up the softening surfaces until a complete union or weld is effected and the interior dimension of the chase is reached, this latter being determined by the use of accurate steel gauges. As the heat is first developed in the interior of the parts to be welded, the interior of the joint must be as efficiently united as the visible exterior. Through the courtesy of the F. Wesel Manufacturing Company, of New York city, we are enabled to illustrate herewith the electrical forge used in the manufacture of their electric-welded chases. The illustration gives a very good idea of how the complete fusion of the two separate pieces is brought about and shows the appearance of the metal after having been forced together under a heavy pressure.

The current employed in electric welding may be either direct (continuous) or alternating. The Wesel Company employs the alternating current, for the reason that a slightly more uniform heating of the contact surface is obtained. The power required for welding different sizes of stock varies in

almost the same proportion as the cross-sectional area of the material at the joint where the weld is to be made. Within certain limits the greater the power delivered to the dynamo the shorter the time required to obtain a perfect weld, and vice versa. The actual experience of the Wesel Company in welding ordinary book chases shows that the minimum power delivered to the alternating dynamo is about twenty horsepower, the time required to obtain a perfect weld being about fifty-five seconds. The time given for welding is, of course, that required for the actual application of the current only and does not include time consumed by placing the parts in the machine, their removal and subsequent finishing process. As the dimensions of the metal in the chase increase, the necessary time for welding and the necessary power must be increased. In welding a type-high stereotype chase the average time is three minutes and the power required often runs as high as sixty horse-power.

The illustration shows how two pieces are held in a position perfectly square with each other during the actual welding process. After they are removed from the forge they are placed in a right-angle vise and allowed to cool. The surplus metal is then milled from the joints, the outside and inside corners are trimmed true with heavy die-cutting machines and the inside of the chase is milled absolutely true. The cross bars (if any) are then fitted to absolute right angles with the inside of the chase. The perfect weld obtained by use of the electric forge and the finishing process given by special machines designed by the Wesel Company have made the Wesel electric-welded chase an indispensable article to the careful and discriminating printer.

PHILADELPHIA TYPOTHETAE VISITS KEYSTONE TYPEFOUNDRY.

For the purpose of gaining a better knowledge of the material they use and how that material is made, the Philadelphia Typothetæ have introduced an innovation by visiting, in a body, each month some leading manufacturer in some one line of business more or less akin to their own. A paper mill, ink factory, engraving establishment and a typefoundry have thus far been visited and much has been learned which is educating and helpful to the members in carrying on their own business.

The visit to the Keystone Type Foundry, Ninth and Spruce streets, Philadelphia, was made Friday afternoon, February 10, at which time the foundry was thrown open to its guests, and typemaking, from beginning to end, was practically demonstrated. Letter-designing, punch-cutting, matrixmaking, mold-making, foundry machine-shop, matrix vaults, metal-mixing, casting, rubbing, setting, dressing, inspecting, paging, fonting, brass rule making, brass galley making, brass and copper space cutting, lead and slug making, power plant, stockrooms, salesrooms, shipping-rooms and other features going to make up a typefoundry business were all shown and explained to the entire satisfaction of the Keystone's guests.

The difficulty and expense to the foundry in filling small orders for sorts was made so plain and the enormous amount of time and labor in proportion to these orders was shown to be so great that it is doubtful if those present will feel like finding fault with the price and time necessary to secure a small quantity of sorts hereafter, as they now know what it means to fill such orders.

The affair was the result of no special arrangements or plans. The visitors were conducted through the foundry in groups of five or six by its own people familiar with the routine, and in this way each one was able to understand the details of the work.

The Keystone is a surprisingly big, busy, clean, well-equipped, well-organized, modern institution, and every one was highly pleased with the visit and felt repaid for the time

Individuality in Printing



THE modern trend in typographic art is for distinctive form and make-up. Some printers have a wrong impression that linotype composition cannot be used to good advantage when this is demanded. A careful consideration of the following pages will demonstrate that results can be obtained from linotype composition which have previously been thought possible only by hand work. In addition, linotype composition has its own peculiar advantages in a constantly new and perfect printing face, rigidity of form, and unlimited resources in whatever face of type may be used.

The make-up of this page and the specimens displayed on the following pages are suggestive of the results which can readily be attained by linotype composition in combination with head-pieces, initial letters, and linotype borders.



Mergenthaler Linotype Company

New York

Chicago

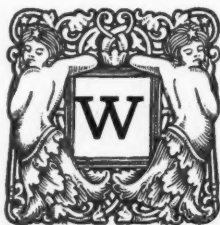
San Francisco

New Orleans

Composition of page and all borders were composed on the Linotype in combination with larger faces of hand-type, by The University Press, of Cambridge, Mass.



CHAPTER FORTY-FOUR—SEPARATION



WITH the day, though not so early as the sun, uprose Miss Susan Nipper. There was a heaviness in this young maiden's exceedingly sharp black eyes, that abated somewhat of their sparkling, and suggested — which was not their usual character — the possibility of their being sometimes shut. There was likewise a swollen look about them, as if they had been crying over-night. But the Nipper, so far from being cast down, was singularly brisk and bold, and all her energies appeared to be braced up for some great feat. This was noticeable even in her dress, which was much more tight and trim than usual; and in occasional twitches of her head as she went about the house, which were mightily expressive of determination.

In a word, she had formed a determination, and an aspiring one: it being nothing less than this

HOTEL THORNDIKE

Location

THE THORNDIKE faces on Boylston Street (the Fifth Avenue of Boston), Church Street and Providence Street, on a line dividing the business from the residential district. The Public Garden, the first and most famous in America, affords a beautiful foreground to the hotel.

Park Square is at the back of the hotel and the starting or central point of several lines of electric. By referring to the map it will be seen that **THE THORNDIKE** is the centre of a circle which includes the principal churches, educational and historical institutions, the Library, Music Hall, Symphony Hall, Horticultural Hall, Mechanics' Bldg., Theatres, Clubs, Business Houses, Railway Stations, and Docks. Electric cars radiate from the Public Garden and Park Square to all points in and about Boston.

Recommendations

A modern structure, facing on three streets.
Accessible location within the aristocratic residential district on Boston's most fashionable shopping thoroughfare.
150 newly furnished rooms.
Running hot and cold water in every room.
Intercommunicating telephone service.
New plumbing throughout.
100 bath rooms — attached.
25 bath rooms — detached.
Incandescent lighting.

HOTEL THORNDIKE



LITTLE, BROWN, & CO.'S PUBLICATIONS

THE AWAKENING OF THE DUCHESS

By Frances Charles, author of "In the Country God Forgot," etc. With illustrations in color by I. H. Caliga. 12mo. Decorated cloth, \$1.50.

"A charming, tender story of the awakening of a young mother to her true self through the ministrations of her half-forgotten child, told so simply that a child can understand it," is the *Washington Star's* opinion of Miss Charles's latest book. *The Literary News* considers it "deeply touching in tender sentiment and full of gentle humor. With its tinted illustrations, and its pretty green and gold covers the story is a welcome exponent of the gospel of love and tenderness."



NEW ENGLAND HISTORY IN BALLADS

By Edward E. Hale and his Children. With a few Additions by Other People. Illustrated with ten full-page drawings by Ellen D. Hale, Philip L. Hale, and Lilian Hale. Small 8vo. Cloth, gilt top, \$2.00 net.

"This stirring composition of the notable events of the fifty poems," according to the *Boston Herald*, a favorite, telling of an important new edition is an admirable

THE COLONEL'S

By Christine C. illustrated by Arthur
12mo. Decorated

There are few more Southern families in reduced price of bookmaking.

TO many readers these pages will undoubtedly be a revelation of the artistic results in Linotype composition. The use of borders is such a prominent feature of book and catalogue typography that especial attention is directed to the results shown, all from Linotype matrices.

We have many other attractive Linotype borders which can be used separately or in combinations. The facility of producing whatever quantity of borders may be required and their rigidity give great advantage in the make-up of borders on book and catalogue pages.

spent. After the visitation the printers were invited to dine at The Bourse, on Fifth street.

Souvenirs were twenty-four-point keystones cast and distributed hot, also a suitable character cast upon ninety-six-point body, nickel-plated, making a handsome paper-weight, and a menu emblematic of the foundry.

Mr. E. Lawrence Fell, of Franklin Printing Company, president of the Typothetae, and Mr. Edward Stern, of Edward Stern & Co., formerly president of the United Typothetae of America, made a few remarks, thanking the Keystone management for the entertainment, and Mr. F. W. Ayer, of N. W. Ayer & Son, and Mr. S. M. Weatherly, the Keystone's treasurer and manager, responded for the foundry.

THE PRINTER MAN'S JOY.

"The science of advertising is advancing with rapid strides. Big business houses, appreciating its great value, make of it a distinct department placed in charge of the brightest men obtainable. These men are no longer contented with ordinary type display, but demand special illustrations and embellishments; these the printer must be able to supply or the trade will go to the engraver or designer. The examples in this book show how matter can be written up to an illustration and how much such illustrations attract the eye. If you want to reap a good harvest, and rake in the business that is your due, don't cling to obsolete methods. New types and new decorative material furnish the best whetstone for your scythe."

The above is an extract from "The Printer Man's Joy," a thirty-two page pamphlet specimen just issued by the American Type Founders Company. It is not saying too much to refer to this as the most magnificent and the most notable contribution to typography that has ever been presented to the printing world, either in this country or abroad. From the first page to the last it is a beautiful illustration of typographical effects which can be secured entirely independent of the use of any specially engraved design. Not an ornament or a cut is used in the pages of this book which is not cast in a regular type mold.

For years to come this will be regarded as a distinct contribution to the subject of good typography, and it will be treasured as such. "Printer Man's Joy" is printed on Strathmore deckle-edge papers and beautifully illuminated in colors.

SNIDE LIGHTS ON TYPOGRAPHICAL HISTORY.

Hubert Van Eyck upset the oil can into the ash bin, and as the oil and soot mixed Hubert saw a great light. "Thus has fortune favored me," he said, rapturously; "by this invention of ink I have made printing from metal surfaces possible." This was the origin of the "axle grease" of to-day.

Hans Formansneider packed a fresh barrel of his playing cards. "These will I send to mine enemy in Venice," he chuckled up his sleeve, "and cut him to the quick." Thus was an international trick played and a noble amusement fostered in Italy.

Ulric Zell didn't like Hanau any more. "Think I'll move to Cologne, and introduce the art of printing there"; saying which he stuck the benzine can in his pocket and took the first train for his new field. This it was that made Cologne so famous as a place of pleasant odors.—L. F. F., in *The Stick*.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6½ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY.

"IMPRESSIONS OF MODERN TYPE DESIGNS"—A specimen book of job composition containing about forty ideas in the arrangement of type, rules, etc., for cover-pages, circulars, letter-heads, bill-heads, business cards, blotters, etc., printed in colors in first-class manner; price 50 cents. FRANK NICKERSON, 134 Spring street, Brockton, Mass.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and press-room apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¼ x 9¾; art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India oze leather, \$4.00; pocket edition, 3 x 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

BOOKS.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. **THE INLAND PRINTER COMPANY.**

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A GOOD PRINTING BUSINESS FOR SALE, the proprietor wishing to retire; the business is old established, with excellent reputation, doing a business (without any solicitors) of \$2,000 to \$2,500 per month, which can be increased; 3 cylinders, stock of paper; here is a chance for two or three active young men, as heads of departments, to acquire a valuable business; if interested address A 257.

AN OPPORTUNITY to buy a well-established printing plant in Detroit, Mich. **BELL PRINTING CO.**, 123 Monroe ave., Detroit, Mich.

EXPERT PRINTER or pressman can buy interest in large Des Moines printing house; position at good salary; must be competent, sober, honest and have cash. A 284.

FOR SALE—A complete engraving establishment ready for business; good opportunity in a growing city; part cash, balance easy monthly payments. A 210.

FOR SALE—An A No. 1 job and blank-book bindery. For full particulars address **BURKEL & HOLT**, 128 W. High st., Jefferson City, Mo.

FOR SALE—An old-established and flourishing printing and publishing business in Melbourne, Australia; thoroughly equipped with modern facilities, Cottrell presses, Colts and Arab platens, Monolines, folder, etc.; large assortment modern type and facilities, horse and delivery wagons; commodious three-story brick factory, well-lighted, nearly new, with all necessary conveniences, pleasantly situated in suburb, on direct tram line from heart of city; excellent business connection, with reputation for first-class work; closest investigation invited; complete audited records of business for past 15 years; company reorganizing for proprietary business elsewhere; a splendid opportunity for progressive business firm; manager will be in United States from March till June this year, and will meet any interested investor. Address correspondence to **COMMONWEALTH**, care American Type Founders Co., Sansome st., San Francisco, Cal. (up to March 30), and subsequently to care of American Type Founders Co., corner Rose and Duane sts., New York, N. Y.

FOR SALE—County seat weekly and up-to-date job office in northern Illinois town; paying business; \$2,200. A 281.

FOR SALE—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill-health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. M 32.

FOR SALE—Old-established weekly in western Minnesota; 6-column quarto; only paper in town of 700, circulation 25 quires, largest in county; Prouty press, 9 by 13 jobber, 2 horse-power electric motor, 66 fonts type; price \$1,800—\$1,000 cash; paying property; good reason for selling. A 232.

FOR SALE—Small book bindery for blank-book and other work, located in A No. 1 central Ohio town; excellent territory; no other bindery within 50 miles; cheap for cash, or will lease to right party. A 273.

JOB PRINTING BUSINESS in college town of 4,000, doing good business; ill health cause of selling; price \$900. A 183.

OKLAHOMA AND INDIAN TERRITORY printing plants for sale; for bargain list write **G. L. DRUMMOND**, Clinton, Okla.

OPPORTUNITY of a lifetime for active man in the printing business, with \$1,000 to \$5,000; incorporated company. A 57.

PARTNER WANTED—Young man, single, with \$500 and ability to handle outside trade; York State summer resort country; half interest in profitable business; printer preferred. A 250.

UP-TO-DATE ESTABLISHED PRINTING and publishing business with valuable leasehold in down-town district of Chicago, is offered for immediate sale; equipment consists of cylinders, pony, job presses and all necessary machinery with individual motors; well-stocked composing-room; a number of good monthly and weekly publications, as well as valuable established trade; a snap for energetic, practical printer; don't write unless you have the cash to invest. A 283.

WANTED—A high-grade electrotype finisher who can command some money can learn of an opportunity to get into a good business by addressing A 288.

WANTED—European agency for specialties to sell in connection with our chalk engraving plates through our London branch, established 7 years; our representative travels through Great Britain and on the continent. **HOKE ENGRAVING PLATE CO.**, St. Louis, Mo.

WANTED—Practical newspaper man to buy half interest in printing and binding plant, established 14 years, good trade, Wisconsin city 14,000; opening for new daily; \$3,000 cash. A 259.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING MACHINERY, secondhand—Power sawing-out machine, Tennis sewing machine, Rosback perforator, paging and numbering machine, 5-hole steam glue heater, Hickok table shears, Hickok feint-line ruling machine, 2-rod embosser, Universal stitcher; for further particulars apply to **GANE BROS. & CO.**, St. Louis, Mo.

FOR SALE—Addressograph and cabinet in perfect condition; \$25 f. o. b. Chicago. **THE INLAND PRINTER COMPANY**, Chicago.

FOR SALE—Following cylinder presses: 23 by 28 2-revolution pony Campbell, 2 rollers; 29 by 43 2-revolution Huber, 4 rollers, front delivery; 37 by 52 2-revolution Campbell, 4 rollers; 38 by 55 2-revolution Cottrell, 4 rollers; 43 by 56 2-revolution Cottrell, 4 rollers; 43 by 60 2-revolution Campbell, 4 rollers, front delivery; 48 by 64 2-revolution Campbell, 4 rollers, front delivery; 29 by 42 Cranston drum, 5-column quarto; 33 by 48 Cranston drum, 6-column quarto; 32 by 46 Cottrell drum, 6-column quarto; also many other rebuilt machines on my floor; best bargains on earth. **BRONSON**, 54 N. Clinton st.

FOR SALE—Monitor No. 3 wire stitcher, nearly new, in A No. 1 condition. Printing Department, **DE KALB FENCE CO.**, De Kalb, Ill.

FOR SALE—One 100-line, 8 by 10 Wolfe screen; one 133-line, 12 by 15 Wolfe screen; one 150-line, 8 by 10 Wolfe screen; one 150-line, 10 by 12 straight line Wolfe screen; no reasonable offer will be refused for either one or all of these. A 255.

FOR SALE—The Age newspaper and job printing plant at Clinton, Iowa, consisting of 1 Potter drum cylinder, 32 by 46; 1 Cottrell stop-cylinder job press, 30 by 42; 1 Cottrell-Babcock pony cylinder press; 5 Gordon presses, 1 7/4 horse-power gas engine, 1 water motor, newspaper and job type, one 33-inch Peerless paper-cutter, cases, stands and other material; this property will be sold as a whole or will be divided up if desired. **FAY BROTHERS**, Clinton, Iowa.

LINOTYPE MOTORS, four, 110 volt, easily rewound, good as new, cost \$96; \$50 each. **GEHRING**, 133 W. 24th st., New York.

REBUILT BOOKBINDERS' MACHINERY at bargains—Dexter folder, 22 by 32, 3 folds; Belmont point feed, 25 by 38, 3 folds; Belmont point feed, 28 by 42, 3 folds; Christie bundling press; Martinson bundling press; cheap. **C. F. ANDERSON & CO.**, 327 Dearborn st., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 7; Linotype operators, 2; machinist-operators, 7; superintendents and foremen, 13; all-round men, 4; bookbinders, 2; salesmen, 3; solicitor, 1; stonemason, 1; make-ups, 2; compositors, 2; photoengravers, 2; pressmen, 8; proofreaders, 4. Vacancies on file not yet filled: Bookbinder, 1; compositor (lady), 1; Linotype operators, 2; pressman, 1; photoengraver, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address **THE INLAND PRINTER COMPANY**, Chicago.

Artists.

FIRST-CLASS commercial artist who can do photo retouching and mechanical wash drawings. **DICKINSON BROS.**, Grand Rapids, Mich.

WANTED—A designer and artist to take position in commercial engraving establishment; steady employment. A 212.

WANTED—A good mechanical artist; one who can retouch photos. A 216.

Bookbinders.

WANTED—All-round forwarder, marbler and finisher for small Pacific coast city; married man preferred. A 275.

Compositors.

HELP WANTED—A reliable non-union man who is up-to-date on lock-up and imposing catalogue and booklet forms; steady work; references. **P. O. BOX 598**, St. Louis.

Electrotypers and Stereotypers.

WANTED—A first-class electrotype finisher; none other need apply; address, giving reference, salary expected, etc. A 289.

Imitation Typewriting Ink

Don't print through cloth, don't use ribbon-faced type, but use Little's Ink, and ribbons to match, and print direct from the type as in ordinary printing. Purple Record and Blue Record Ink recommended. Send for samples of the work.

A. P. LITTLE, Manufacturer, ROCHESTER, N. Y.

Offices

New York City
Philadelphia
Pittsburg
Cleveland
London

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Engravers.

WANTED—A first-class zinc etcher who can also operate a line camera; steady employment. A 209.

WANTED—Experienced half-tone printer; also half-tone etcher, thoroughly experienced in colorwork. BUREAU OF ENGRAVING, Minneapolis, Minn.

Miscellaneous.

WANTED—Operator for power press steel die embossing; state wages, experience and references. MILWAUKEE LACE PAPER CO., Milwaukee, Wis.

Operators and Machinists.

WANTED—Simplex machine operator; must be good job printer; wages \$20 per week; town of 3,000. HAVRE PLAINEDEALER, Havre, Mont.

Pressmen.

PRESSMAN, experienced in poster printing; steady position; state wages; references. CLARENCE E. RUNEY, Poster Printer, Cincinnati, Ohio.

WANTED—An expert pressman who would like a position in country office; for particulars write KABLE BROS. & RITTENHOUSE CO., Mt. Morris, Ill.

Salesmen.

I AM LOOKING FOR A MAN to travel and sell type; a clean, active business man with real selling ability, who lacks only a good opportunity to make a good success; printing experience and newspaper acquaintance would be a help to him; if the right man will prove up, I will do the same; I am as good at holding confidence as he is; if interested don't waste time; tell something or save postage. A 234.

PRINTING-PRESS SALESMEN WANTED to sell high-class, high-speed automatics in Eastern States; only experienced men considered; adequate compensation to good men. 116 Havemeyer bldg., New York.

WANTED—By a leading ink house, first-class salesman for New York city; experienced man preferred; application by energetic person acquainted with the printing trade considered. A 261.

Solicitors.

ADVERTISING SOLICITOR—For a high-grade special publication; either commission or salary, or both; permanent position if right man; must be of good address, sober always and give good references. A 251.

Superintendents and Foremen.

FOREMAN WANTED—A capable man to take charge under a superintendent of a private printing plant of 12 presses doing high-grade work exclusively; state age, experience and salary expected. A 231.

WANTED—Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address A 179, sending samples of work, and state where employed, married or single, and wages expected.

WILLS & HEPWORTH, of Loughborough, England, require a thoroughly capable manager for lithographic color works, general printing and account-book manufactory; must be an energetic and pushful business man; a good opportunity for a young man with ability; commencing salary about £2 10s. A 238.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Linotype machinists, 9; artists and cartoonists, 4; advertising and business managers, 3; stone-men, 2; compositors, 5; editors and reporters, 7; electrotypers and stereotypers, 3; proofreaders, 5; photoengraver, 1; machinist-operators, 18; Linotype operators, 17; superintendents and foremen, 30; ad-men, 12; all-round men, 8; job printers, 16; pressmen, 22; bookbinders, 4; make-ups, 5. Address THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

BOOKBINDER—First-class forwarder and finisher wishes to change location; strictly sober, married; must be good wages. A 277.

YOUNG MAN, age 20, having just finished apprenticeship as blank-book forwarder, desires to make a change where there will be a chance for advancement. A 246.

Compositors.

A JOB-PRINTER of wide experience desires a foremanship or situation on good commercial work that will pay more than the scale; don't waste postage unless you want a good man. A 285.

FIRST-CLASS all-round job, ad. and make-up man desires situation. A 229.

PRINTER, young, German, energetic, experienced in all branches of the trade, having successfully filled positions in the leading printing-offices of Berlin, Germany, seeks position where there is a chance to advance on merit; 18 months in United States; first-class references. A 280.

WANTED—Position by an A1 all-round job compositor capable of handling the best of up-to-date work. A 66.

Editors.

EDITOR OF DAILY (circulation 2,000) and weekly (3,000) newspaper, West Virginia, desires change; present position 5 years, with entire satisfaction; clean, healthy, industrious young man; excellent social standing. A 241.

Engravers.

FIRST-CLASS PROOFER wants position; can handle second finisher's work also; union. A 253.

SITUATION WANTED—First-class finisher will be open for position by the 15th; best of references. A 165.

Lithographers.

EXPERT TRANSFERRER, knowledge of photo-litho, zinc and aluminum, preferring exclusive colorwork, 17 years' experience, desires change. A 282.

LITHOGRAPHER, good executive abilities, conversant with full routine of first-class work, desires to go West permanently; San Francisco preferred; would engage immediately. A 160.

Operators and Machinists.

A LINOTYPE OPERATOR, 4 years on highest grade book, magazine and newspaper work, understands mechanism and handles machine; age 30, union, married, excellent character, wants permanent situation; is first-class job and ad. printer (7 years); editor (2 years). A 268.

GRADUATE MACHINIST-OPERATOR, competent to properly care for machine, desires an opportunity to increase speed on keyboard; apprentice wages at start; any locality. JOS. R. CAULEY, Fremont, Neb.

LINOTYPE MACHINIST—Can operate, 4,000 average; desires change; now running 10-machine plant; prefer 4 or 5 mills. A 290.

MACHINIST-OPERATOR, experienced, single, double-decker, over 5,000, accurate; MAKE-UP MAN, good operator, average 4,000; both union, married, sober, thorough workmen; wish permanent places same office; Oregon, Washington, Montana; full particulars regarding position expected; references given. A 249.

MACHINIST-OPERATOR, first-class, thorough printer, an exceptionally skilled and reliable mechanic, wide experience, good habits and disposition, desires to learn of good opening. A 138.

MACHINIST-OPERATOR OR OPERATOR—Five years' experience, average 5,000 ems brevier, understands machine; clean proofs; sober, married, union; references if desired. A 193.

OPERATOR-MACHINIST, at present employed, wants change between May 1 and July 1; 8 years' experience, union, married, don't drink; references; California or Northwest preferred. A 279.

WANTED—Chance to gain speed on Linotype machine; practical printer. A 243.

WANTED—Position by all-round newspaper printer where he can have opportunity to operate Linotype; had slight practice 2 years since; wants chance to finish; sober, union and reliable. A 186.

Pressmen.

SITUATION WANTED—By an A-1 job or pony pressman, capable of handling 4 or 5 jobbers; steady and reliable; good wages expected; city preferred. A 263.

SITUATION WANTED—By No. 1 all-round pressman; best references; 5 years with last employer. A 56.

SITUATION WANTED—By pressman, 18 years' experience on cylinder, Gordon, duplex and automatic envelope presses; 14 years one place; married, references. A 219.

WEB PRESSMAN, at present in charge of large newspaper and job plant near New York city; 10 years' experience as printer's machinist and press erector; thorough pressman; can move and install whole plants. A 254.

Salesmen.

ARTIST-SALESMAN—First-class artist, competent in all branches of art department, experienced also, and fully equipped as salesman of ability and success (photoengraving and kindred trades), desires change; permanent position wanted with house of reputation willing to pay liberally for good services; present location East. A 248.

Superintendents and Foremen.

BINDERY WORKING FOREMAN in medium-sized shop; good forwarder and finisher, blank or magazines; can handle help to best advantage. A 287.

CYLINDER PRESS FOREMAN, union, in charge 8 years, open for proposition April 1; Chicago or Omaha preferred. A 286.

CYLINDER PRESSROOM FOREMAN wants situation; fine half-tone and three-color man; 18 years' experience; unquestionable references. A 220.

LITHOGRAPHIC MANAGER, now in charge of large Eastern house, would like to make a change; West preferred; full particulars, references, etc., on request from responsible house. A 265.

MANAGER OF LARGE PRINTING, lithographing and folding-box plant will make a change; has been unusually successful, as present house will testify; any information will be furnished to responsible person seeking such a man; must have ample time to close present connection; now with Buffalo, N. Y., concern. A 206.

POSITION WANTED—Bindery foreman or superintendent; 22 years' experience in all branches of the trade; can furnish good references. A 170.

PRACTICAL, ALL-ROUND PRINTER, now superintending first-class establishment employing 8 to 20 persons, desires to engage in similar capacity with reliable concern after April 1; will go anywhere; my present position necessitates a thorough knowledge of all that applies to "a practical all-round printer"; I lay out work for others, estimate, etc., and fill in wherever necessary; 30 years of age, married, strictly temperate. A 151.

SITUATIONS WANTED.

PRESSMAN of wide experience and progressive ideas desires position as foreman; can manage men and machinery with efficiency and profit. A 258.

SUPERINTENDENT OR MANAGER—A thoroughly competent man, with first-class experience and recommendations, now employed, wishes to change; 11 years as superintendent of large plant; can show results; accurate estimator, systematic and energetic manager; wishes position as superintendent of good printing plant or as mechanical superintendent of publishing house. A 270, care of New York Office INLAND PRINTER.

THOROUGHLY CAPABLE PRINTER of 15 years' experience as manager or superintendent desires similar position with firm having large plant; age 40; no better references as to character and ability. A 237.

WANTED—Hustling, up-to-date printer wants position as working foreman; references. A 244.

WANTED—Position as foreman or make-up on evening daily; 20 years' experience; references. A 262.

WANTED TO PURCHASE.

CASH FOR LARGE Miehle or Whitlock press; must be late pattern and good condition; state price and particulars. A 278.

SECONDHAND Levy 100-line screen in first-class condition, about 10 by 12. DICKINSON BROS., Grand Rapids, Mich.

WANTED, SECONDHAND—D roller plate press, hand embossing presses, Chandler & Price 10 by 15 or 12 by 18 Gordons, 5 by 7 Pearls, Sterling round-cornering machine, Boston wire stitcher, Chandler & Price 26-inch cutter, a pony cylinder in good condition, and any other secondhand material for a medium-sized job office. A 269.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

EASY-QUICK COLOR PLATE OUTFIT makes plain or ornamental tint-blocks cheaply. Send for booklet. W. J. HEDDEN, New Albany, Ind.

HALF-TONE CUTS FOR SALE—Good for illustrating circulars, letter-heads, envelopes, magazines, books, etc.; we have a large assortment of subjects on hand—hunting, fishing, camping, yachting scenes, also pictures of dogs, horses, birds, wild animals, game heads, landscapes, water scenes, etc.; will sell these cuts at just one-half actual cost; let us know what kind of pictures you are interested in and we will send proofs of cuts, together with prices. TILTON PUBLISHING CO., 88 Broad st., Boston, Mass.

LEARN TO OPERATE AT HOME—Thaler keyboard, exact facsimile of Mergenthaler, only dummy board on market made of metal; for those who wish to be operators and operators needing practice; endorsed by Mergenthaler Company; instructions on finger manipulation with each board; get keyboard down fine; the rest comes easy. THALER KEYBOARD COMPANY, 453 O st., N. W., Washington, D. C.

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Have you a patentable idea, and do you need expert advice or assistance in developing it? If it is a question involving procedure in securing a patent, novelty or mechanical construction of your invention, consult us. Expert opinions will be rendered, patent office or working drawings executed, legal advice given, and applications for patents made by reputable specialists in typesetting, printing, binding and like machinery and appliances, in the graphic and allied arts. All matters strictly confidential.

John S. Thompson & Co., 130 Sherman St., Chicago

References: **THE INLAND PRINTER CO.**, Chicago; **HILL & HILL**, Patent Attorneys and Mechanical and Electrical Engineers, Monadnock Building, Chicago; **R. B. MACINTOSH & Co.**, Mechanical and Consulting Engineers, 130 Sherman Street, Chicago; **W. H. SCHUYLER**, Expert Machinist, 139 Laflin Street, Chicago.

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SAMUEL MURRAY.

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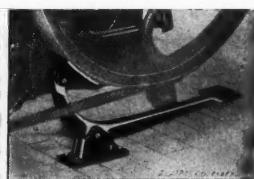
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FOLDS Pamphlet Covers, Programs, Inserts, etc.
Any single-fold job, 3½ x 7 to 10 x 14 inches.
Speed up to 4,000 per hour, left-hand rolled-stock feed.

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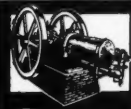
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It has come to the notice of the AMERICAN TYPE FOUNDERS COMPANY that unprincipled persons without authority or right have been copying the type faces, produced by it at great cost, for letters, borders, ornaments, etc., and are offering the same in the form of type of various kinds in type metal, brass and wood and of matrices, punches, dies or drives for their manufacture, either under the name adopted for the genuine faces or under some other.

All such persons are warned and the public notified that such faces and designs are private property and protected by United States Letters Patent and at Common Law, and that the AMERICAN TYPE FOUNDERS COMPANY is prepared to defend its rights to this property and enforce the remedies afforded by law against the makers and users of spurious imitations of its goods.

Printers are further warned that such imitations are usually made of inferior or different metal from the type copied, and by reason of the inferior processes employed are defective in character and finish of design and inaccurate in some of the essentials, such as height, line, set or body, and can not be used with the original and genuine types.

The AMERICAN TYPE FOUNDERS COMPANY will not be responsible for the accurate working of its type where there have been added to the genuine any spurious imitations in the way of sorts or otherwise of type not of its own manufacture.

American Type Founders Company

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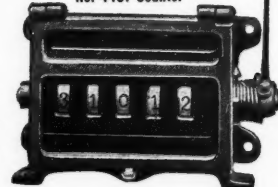
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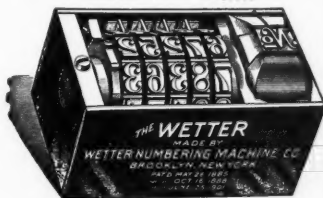


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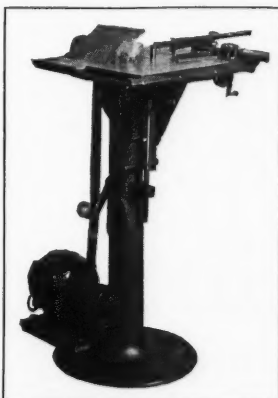
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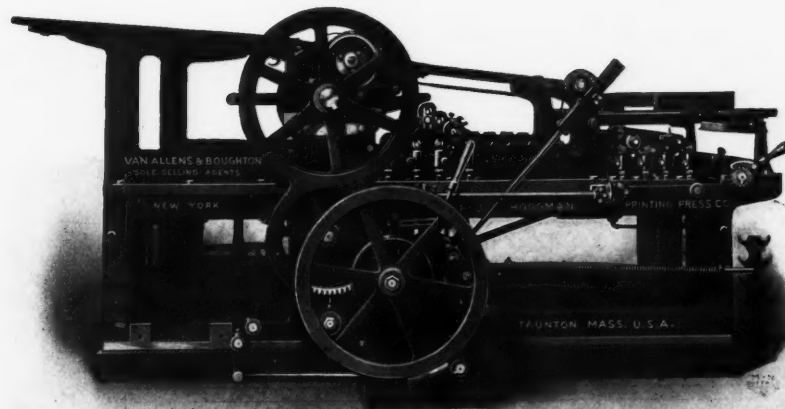
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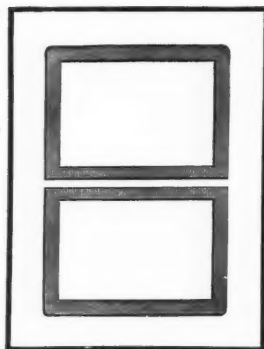
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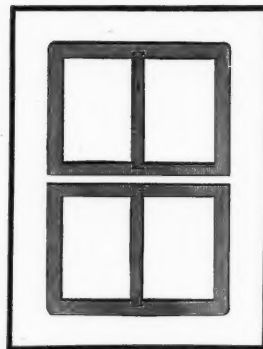
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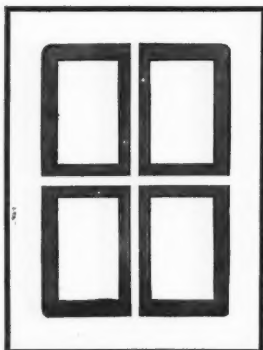
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Wrought Iron (or Bright Steel) Chases, *And See That You Get Them.* They cost less in the end because they save time in registering a form and they can be depended upon at all times. With special machinery for finishing our Electric Welded Chases, the cross-bars and the inside of the chases are absolutely true. They give perfect satisfaction. Electric Welding is the only process known to the scientific world for successfully and permanently welding two pieces of iron or steel into one solid piece. This is an absolute fact. You can not afford to experiment with defective chases when Electric Welded Chases will save you money. Write for prices and catalogue. *Made by*

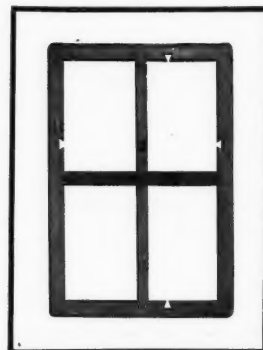
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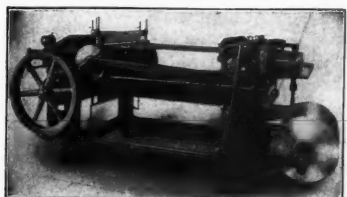
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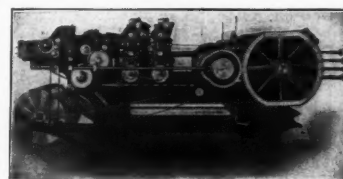
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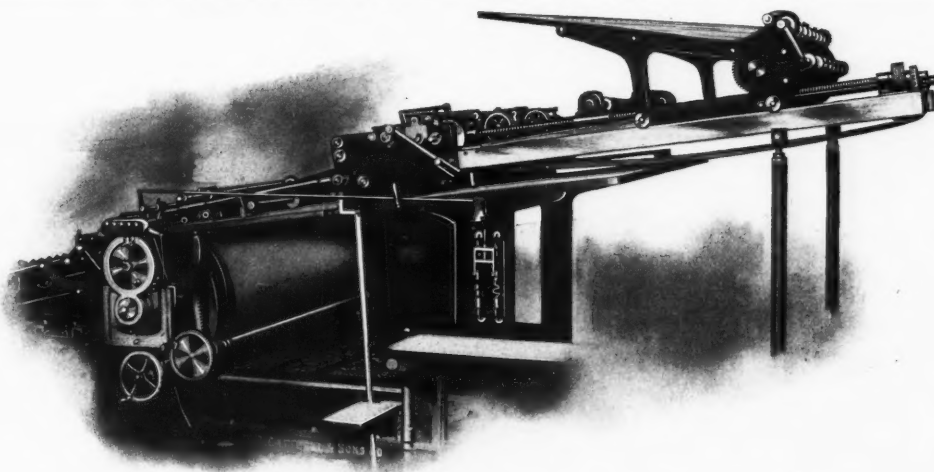
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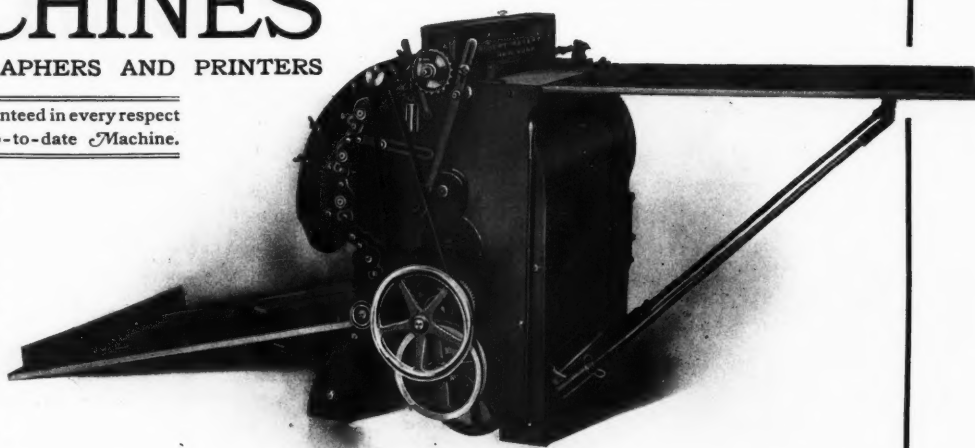
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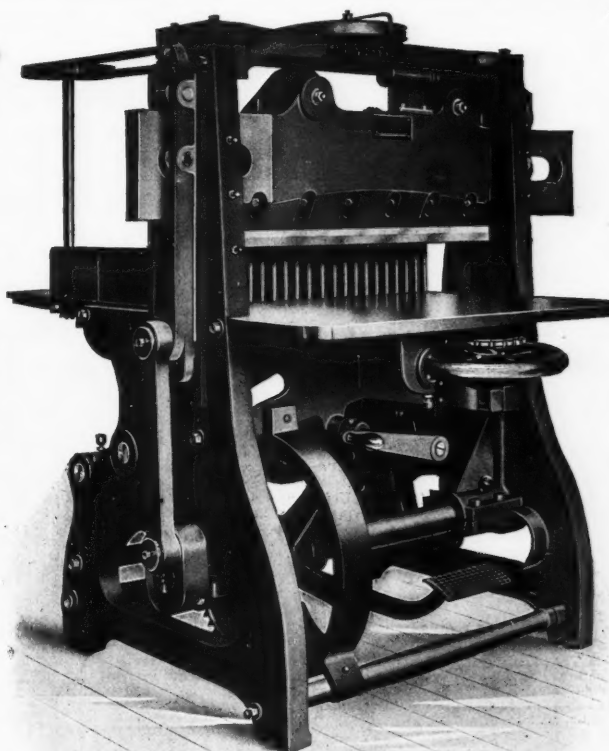
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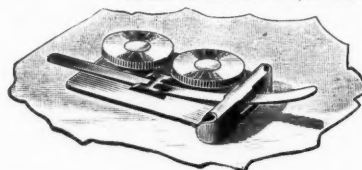
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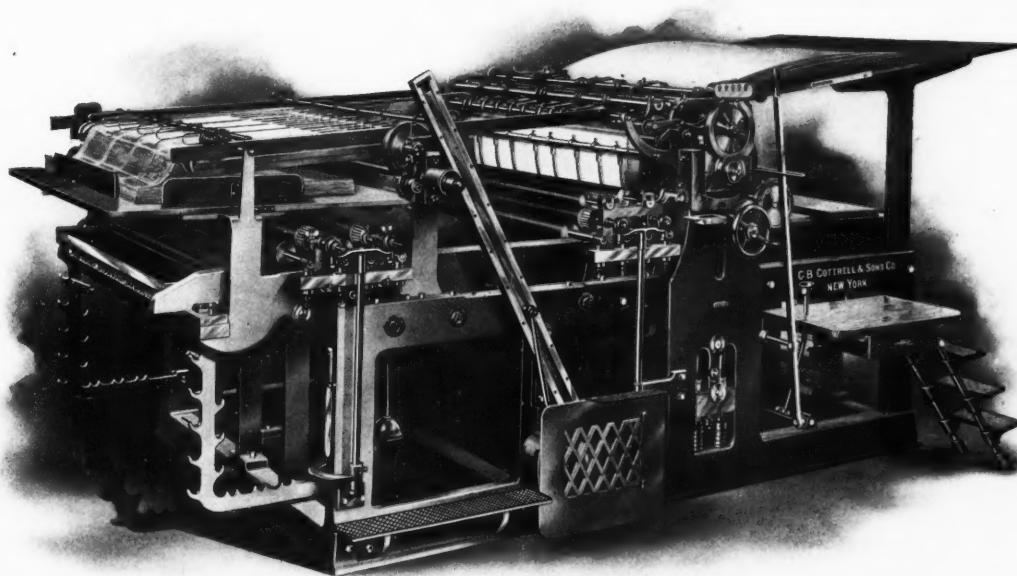
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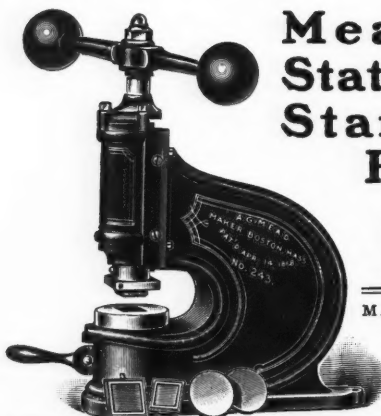
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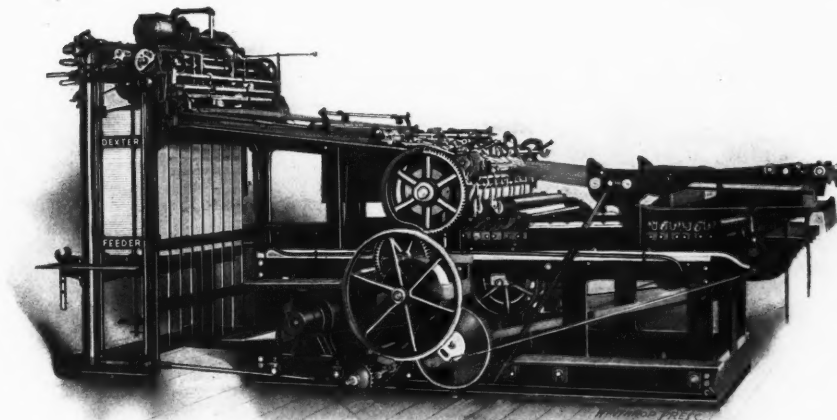
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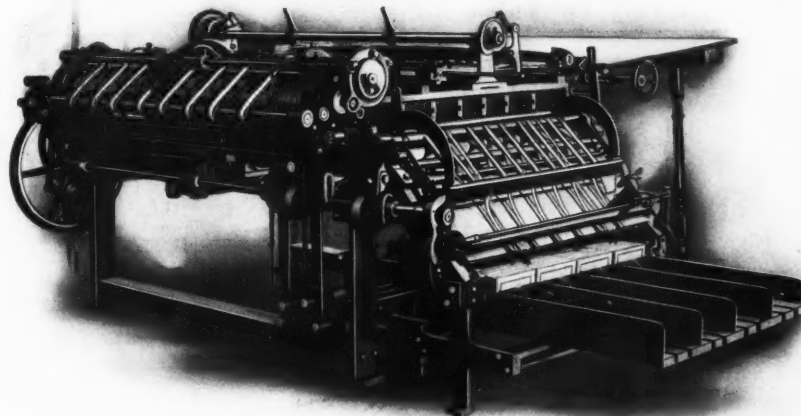
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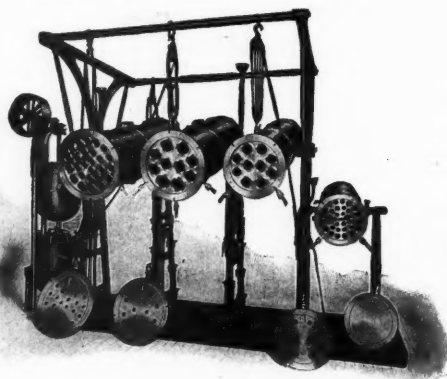
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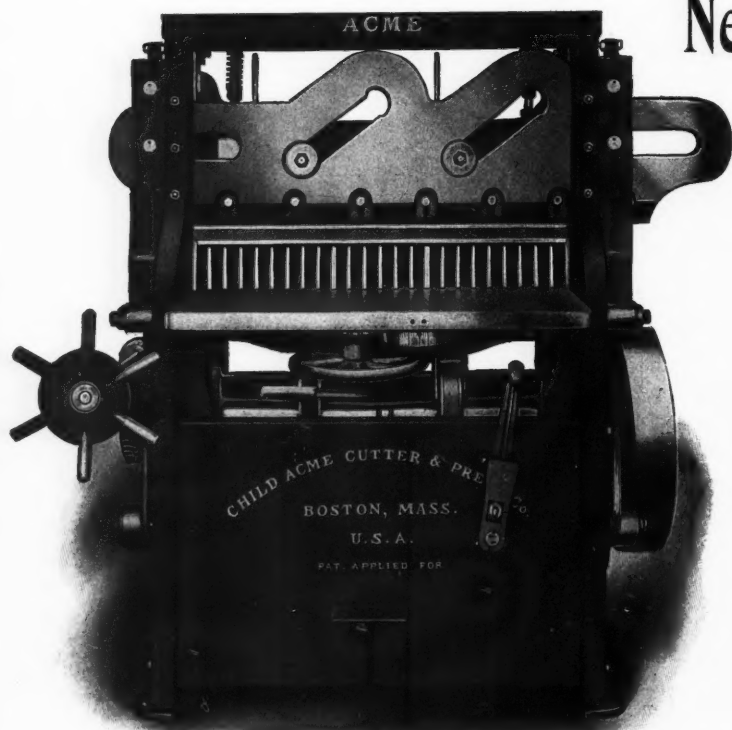
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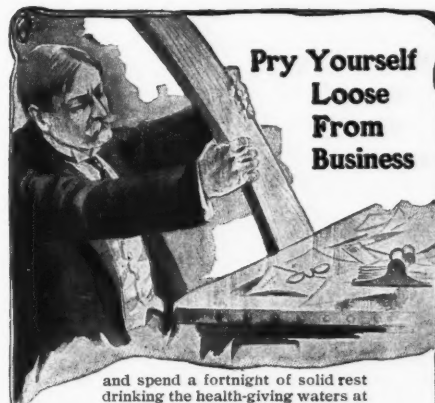
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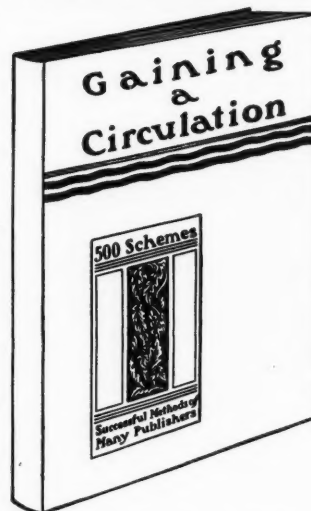
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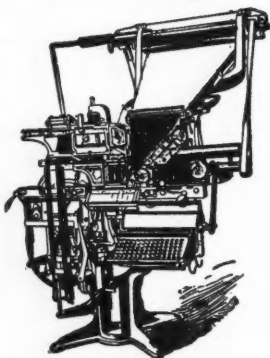
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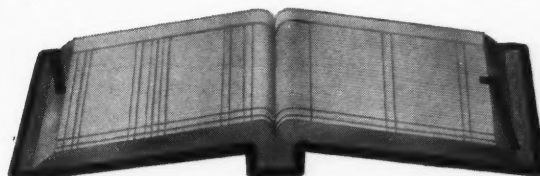
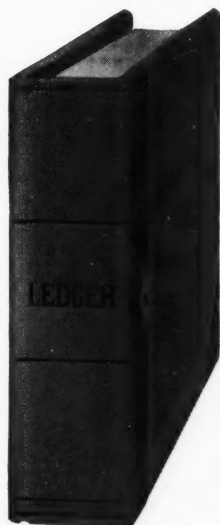
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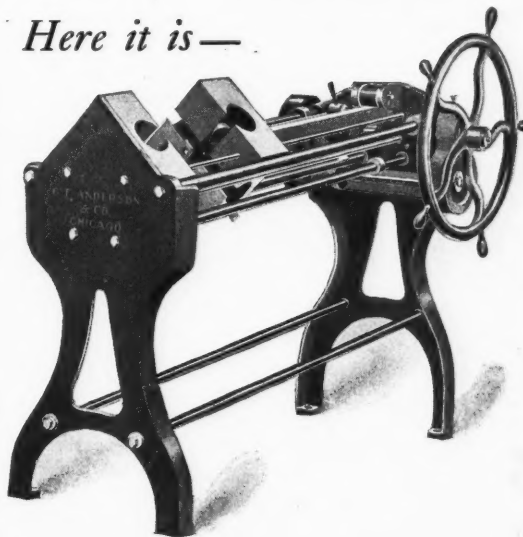
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TRY THIS STUNT

On any Cabinet you may have
in your office

¶ If it isn't the Tubbs Quality, send for a wrecking crew in advance. You'll need it. Observe the weight on one pair of steel runs. See cut.

¶ Later on we will have an illustration showing the construction of Tubbs Steel-run Cabinets. Our Steel-run Stands are built after this advanced idea also.

¶ Tubbs Cabinets have no competitor. There is no cabinet made that can even compare. We refer to design, construction, workmanship, material and finish. We made other kinds; that's why we know our Cabinets are better.

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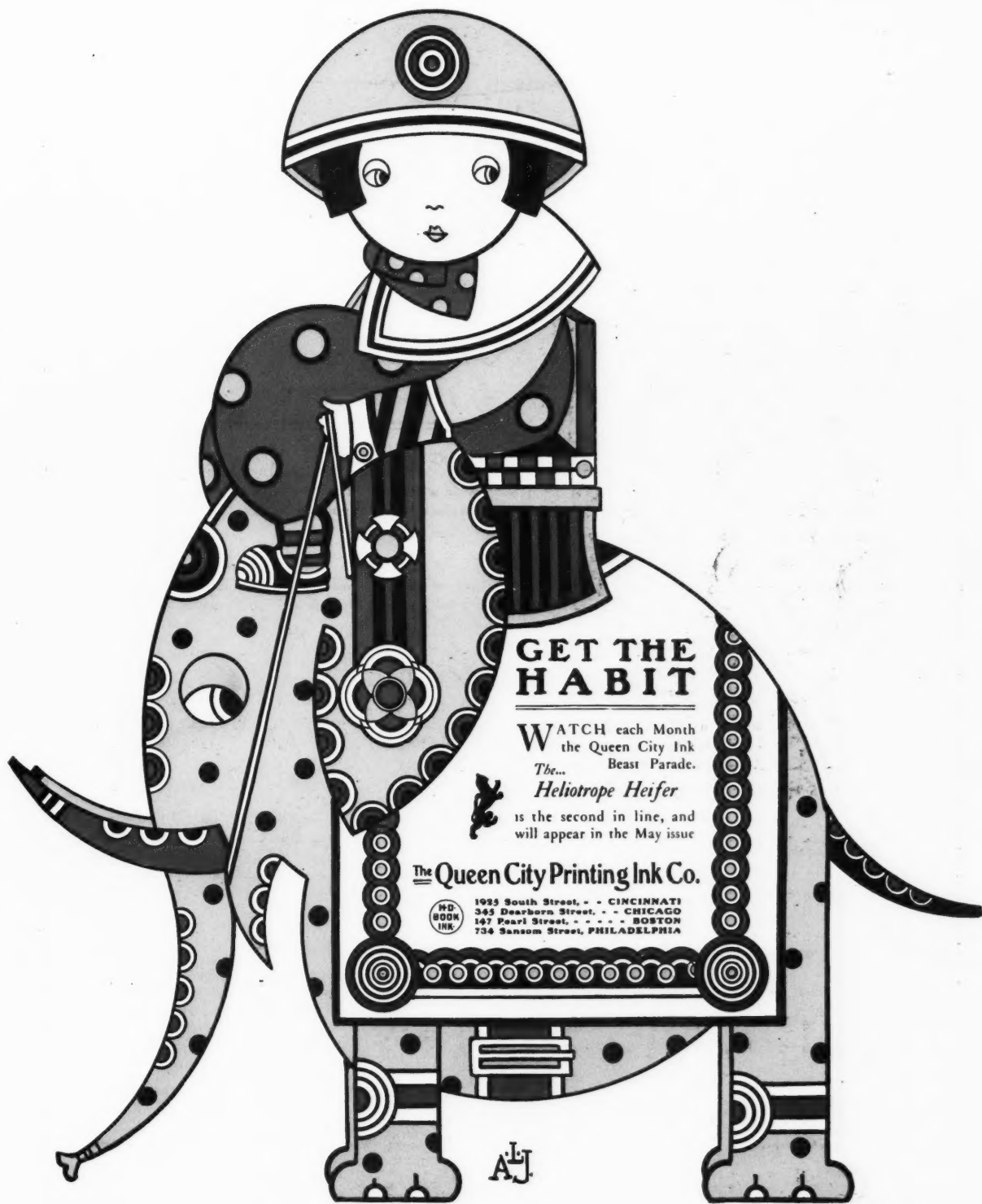


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147 Pearl Street.....BOSTON
734 Sansom Street.....PHILADELPHIA

PRINTED ON No. 1 PURE WHITE
COATED PAPER, MADE BY
THE CHAMPION COATED PAPER CO.
HAMILTON, OHIO

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. Co., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. Co., 329 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send \$1.50 for samples.

ADVERTISING CALENDARS AND PADS.

BONNERWITH BROS., 78 Duane st., New York; 963-967 De Kalb ave., Brooklyn, N. Y.

ADVERTISING FANS.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

APPARATUS FOR MAKING RUBBER STAMPS.

THE R. H. SMITH MFG. Co., Springfield, Mass. Specialty of half-hard stereotypes for printers' use.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' CASEMAKING, EMBOSSEING, STAMPING, EDGE GILDING.

WALCUTT BROS. Co., 139, 141 and 143 Centre st., New York.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOV, Incp'd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BRASS RULE AND BRASS CALLEYS.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

MISSOURI BRASS TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

1-10

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS Co., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1906. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

CASE-MAKING AND EMBOSSEING.

SHEPARD, THE H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdw., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE Co., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

COUNTERS.

DURBROW & HEARNE MFG. Co., 12 Wooster st., New York. Counters for counting number of sheets of papers printed, from 0 to 99,999; can be set back; in use 25 years by best concerns.

CRESCENT GOODS.

CRESCENT EMBOSSEING Co., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising purposes. Large line. Write for particulars. CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.

CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade. CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples. CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK. Write for samples and prices. SILK CORDS and TASSELS. STAMPED OR EMBOSSED STATIONERY.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

HOLLINGSWORTH, SAMUEL, Plainfield, N. J. Special Machinery for the printing and paper trades. High-speed rotary and color presses designed and built.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" St. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine st., St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE Co., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

HURST ELECTROTYPE Co., 82 Fulton street, New York. Electrotyping and stereotyping.

ELECTROTYPERS AND STEREOTYPERS.

JUERGENS BROS. Co., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers. McCafferty, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON Co., Boston, Mass. Stock cuts, embossing dies, embossing compound. ROWELL, ROBERT, Co., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & Co., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS' MACHINERY.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Most complete line of labor-saving machines and appliances, all our own make. Complete plants a specialty. Send for catalogue.

EMBOSSED FOLDERS.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

HENRY BREWOOD, Washington, D. C. Engraving, die-sinking, embossing.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

TOWLE & Co., 51 La Salle st., Chicago, handle calendar backs, do finishing and beveling, hot stamping and heavy embossing for the trade.

EMBOSSEING DIES.

STRUFFMANN, C., & Co., 78 5th ave., New York.

EMBOSSEING DIES AND COMPOSITION.

PETERS, C. J., & SON Co., Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

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FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

CLASP ENVELOPE Co., 66 Park place, New York. Always in stock.

TENSION ENVELOPE Co., 22-28 Reade st., New York. Samples and merchandise envelopes.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ENVELOPES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papereries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:

Logan, Swift & Brigham Envelope Co., Worcester, Mass.
United States Envelope Co., Holyoke, Mass.
White, Corbin & Co., Rockville, Conn.
Plympton Manufacturing Co., Hartford, Conn.

Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

ETCHING ZINC—GROUND AND POLISHED.

AMERICAN STEEL AND COPPERPLATE Co., 150 Nassau st., New York; 358 Dearborn st., Chicago.

FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

DEXTER FOLDER Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

GLAZED PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

GUMMED PAPERS.

ANDERSON, W. J., & Co., 84 Reade st., New York. Imported and domestic papers.

SAMUEL JONES & Co., 56 Carter Lane, London, E. C., England. Write for samples.

McLAURIN BROS., 217-219 Mercer street, New York, makers of the world-known brands "Renowned" and "Ideal" Non-curling Gummed Papers. Largest stock in America of imported and domestic gummed papers are held at the above address. Nothing can equal these makes. Our mills established for fifty-five years.

HOT STAMPERS AND HEAVY EMBOSERS.

TOWLE & Co., 51 La Salle st., Chicago, do all kinds of hot stamping and heavy embossing for the trade.

INK MANUFACTURERS.

AMERICAN PRINTING INK Co., 891-899 W. Kinzie st., Chicago.

AULT & WIDOR Co., THE, Cincinnati, New York, Chicago, St. Louis, Toronto, London, Eng.

BARNARD, F. A., & Son, Star Printing Ink Works, 116 Monroe st., Chicago.

KIENLE, E., & Co., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.

ROUSEN, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

THALMANN PRINTING INK Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

ULLMANN & PHILPOTT MFG. Co., THE, office and works, 89-95 Merwin st., Cleveland, O.

LAMPS—INCANDESCENT.

SAWYER-MANN ELECTRIC Co., 510 W. Twenty-third street, New York city.

LINOTYPE COMPOSITION.

LANGUAGES PRINTING COMPANY, Languages building, 15 W. 18th st., New York.

ROONEY & OTTEN PRG. Co., 114-120 W. 30th st., New York. Publishers' works a specialty.

LINOTYPE METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GARDNER METAL Co., 442 W. Lake st., Chicago. High-grade metals.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

MAYER, ROBERT, & Co., New York and Chicago. Manufacturers of finest Lithographic Printing Inks, Park Lithographic Hand Presses. Importers of Lithographic stones and supplies.

MECHANICAL ENGINEER.

HOLLINGSWORTH, SAMUEL, Plainfield, N. J. Expert on printing machinery.

MERCANTILE AGENCY.

THE TYPO MERCANTILE AGENCY, general offices 87 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

MONOTYPE METAL.

BLATCHFORD, E. W., Co., metal for Lanston Monotype Machines, 44 North Clinton st., Chicago.

GARDNER METAL Co., 442 W. Lake st., Chicago. High-grade metals.

MOTORS FOR PRINTING MACHINERY.

JENNEY ELECTRIC MFG. Co., Indianapolis, Ind. Motor specialists for printers and engravers. WESTINGHOUSE ELECTRIC & MFG. Co., Pittsburgh, Pa.

NUMBERING MACHINES.

BATES MANUFACTURING Co., 31 Union sq., N. Y.; Chicago, 144 Wabash ave.; factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E. C. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Send for Booklet 9. All first-class stationers and rubber-stamp manufacturers sell these machines.

WETTER TYPOGRAPHIC NUMBERING MACHINES to print and number at one time. 331-341 Classon ave., Brooklyn, N. Y. Sold by all dealers.

PAPER-CUTTING MACHINES.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10 and 12 Bleecker street, New York.

MORGANS & WILCOX MFG. Co., Middletown, New York.

OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting machines.

PAPER DEALERS—GENERAL.

ELLIOTT, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

PAPERETRIES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papereries made at Morgan Envelope Co., Springfield, Mass. U. S. E. Co., Fine Stationery Div., Worcester, Mass.

PATENT STEREOTYPE BLOCKS.

WANNER, A. F., & Co., Wilson patent blocks, and regular blocks, iron and wood; also type, presses, printing material. 298 Dearborn st., Chicago.

PHOTOENGRAVERS.

ACME PHOTO-ENGRAVING Co., THE, 205 N. Calvert st., Baltimore, Md.

ALPHA PHOTO-ENGRAVING Co., 104 S. Eutaw st., Baltimore, Md. P. T. Blogg.

BALTIMORE-MARYLAND ENGRAVING Co., THE, 401 North st., Baltimore, Md.

BLOMGREN BROS. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

BUTT, CHAS., 112 Fulton st., New York city.

THE FRANKLIN Co., 346-350 Dearborn st., Chicago, photoengravers and electrotypers.

PHOTOENGRAVERS.

KELLEY, S. J., Eng. Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING Co., 73 Fort st., W. Detroit, Mich.

PETERS, C. J., & SON Co., Boston, Mass. Half-tone, line and wax engravers.

ROMANSKI PHOTOENGRAVING Co., 402 Camp st., New Orleans. Independent day and night forces, up-to-date in every respect.

SANDERS ENGRAVING Co., St. Louis, Mo. Electrotypers and photoengravers.

STANDARD ENGRAVING Co. (Inc.), F. H. Clarke, prest., 7th and Chestnut sts., Philadelphia.

PHOTOENGRAVERS AND DESIGNERS.

CHEMICAL ENGRAVING Co., 18-20 Oak st., New York. Half-tone, line work, color plates; original and attractive designs; sketches submitted; orders promptly executed; prices reasonable.

PHOTOENGRAVERS' CHEMICALS.

SELDNER & ENEQUIST, 87-95 Richardson st., Brooklyn, N. Y. Perchlorid and sulphate of iron, sodium sulphide, etc.

PHOTOENGRAVERS' MACHINERY.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVING MACHINERY AND MATERIAL.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOGRAPHURE PLATES AND PLATE PRINTING.

MC CARTHY, J. F., 110 S. 8th st., Brooklyn, N. Y.

PLATE AND EMBOSSEING PRESSES.

KELTON'S, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

DUPLEX PRINTING PRESS Co., Battle Creek, Mich. Flat-bed perfecting presses.

GOSS PRINTING PRESS Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS Co., Meriden, Conn.

PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Machinery, type, etc.

GOODRICH, JAS. E., Co., Geneva, Ohio. Manufacturers printers' cases, cabinets, stands, etc.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st. (opposite City Hall), Providence, R. I.

HARTNETT, R. W., Co., 52-54 N. Sixth st., Philadelphia, Pa.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' MATERIALS.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

MORGANS & WILCOX MFG. Co., Middletown, New York. Patent steel furniture and other specialties.

PRINTERS' OUTFITTERS.

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. Co., Middletown, New York.

SHNIEDWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Phila.

CHICAGO ROLLER CO.; also tablet composition, 114-116 Sherman st., Chicago.

DIETZ, BERNHARD, Co., 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

MAIGNE, O. J., 358-360 Pearl st., New York city. Also pressroom paste.

WILD & STEVENS, 148 Congress st., Boston, Mass. Established 1859.

PRINTING MACHINERY AND MATERIALS.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Send for catalogue. Manufacturers of the largest line of Printers' Specialties in the world.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

SILK CORDS AND TASSELS.

CATHCART, JOHN, & Co., 115 Franklin st., New York. Manufacturers Pyramid Brand Cords. CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

STEEL CUTTING RULE.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GARDINER METAL Co., 442 W. Lake st., Chicago. High-grade metals.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

STEREOTYPERS' MACHINERY AND SUPPLIES.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

TIN FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

TIN-FOIL PAPER.

McLAURIN BROS., 217 Mercer st., New York.

TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, Languages building, 15 W. 18th st., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co., original designs, greatest output, most complete selection. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

FARMER, A. D., & SON TYPE FOUNDRY Co., 63-65 Beekman st., New York city.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

HANSEN, H. C., TYPE FOUNDRY, 150-192 Congress street, Boston; 1017 Vanderbilt bldg., Beekman and Nassau sts., New York.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

WOOD ENGRAVERS.

BUTT, CHAS., 112 Fulton st., New York city.

BRYANT, JAS. M., 706 Chestnut st., Philadelphia, Pa. Special attention and prices given to photoengravers. Established 1873; wood engraving exclusively.

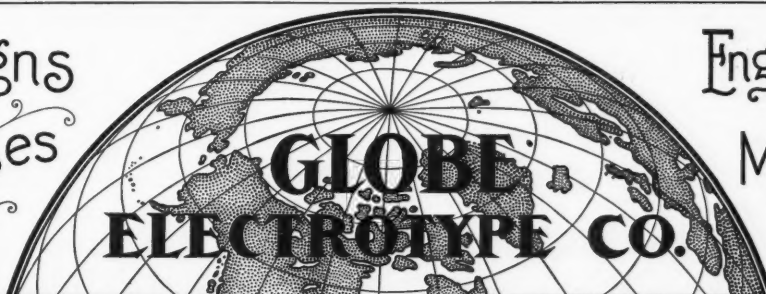
WOOD TYPE.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EMPIRE WOOD TYPE Co., 818 E. 5th st., New York. Manufacturers wood type.

HAMILTON MFG. Co. Main office and factory, Two Rivers, Wis.; Eastern Factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

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for all
Purposes



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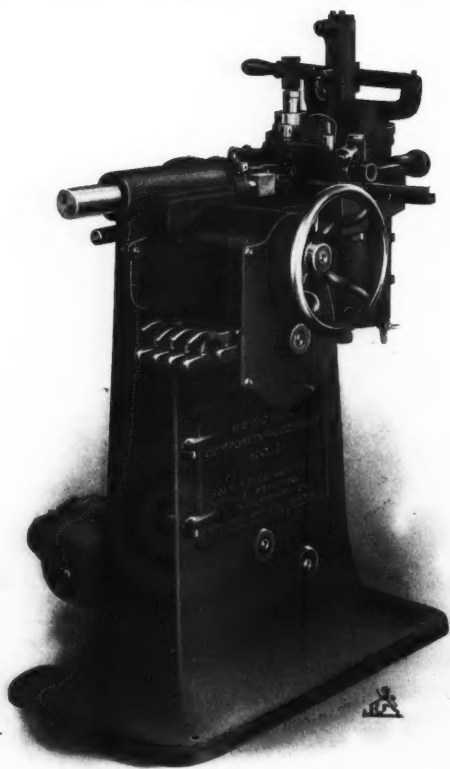
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ENGRAVERS

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UNITED PRINTING

CHICAGO, 337-339 Dearborn Street

BOSTON, 246 Summer Street



AUTOMATIC TYPE MACHINE
(Baltimore "Sorts" Caster)

A unique invention, making at one operation type and spaces and quads of all sizes, 6 to 36 point, inclusive, of a quality and with accuracy equal to typefoundries' type, costing on the average seventy-five per cent less than prices charged by typefoundries.

Any intelligent, unskilled person can operate the machine successfully after a few days' instruction. The machine is simple, and the operator has only one adjustment to make. The space occupied is 30 by 45 inches, weight 800 lbs., $\frac{1}{4}$ horse-power. The product is from fifty to sixty lbs. per nine-hour day, including eighty matrix changes.

Matrices for the standard and popular type faces are rented by the day or sold. Matrices for three hundred sizes and styles are now ready and added to daily. Matrices are kept in stock in New York and will be kept in stock in Chicago. Special type-faces will be cut for users of the machine, who furnish the designs, for their exclusive use.

Thirty machines are now in use. The display type used by the *Herald*, *Journal*, *World*, *Eagle*, *Evening Post*, *Morning Telegraph*, *Iron Age*, *Dry Goods Economist*, *American Machinist*, *Greenwich Press*, *I. H. Blanchard Company*, *D. H. Ahrens Company*, *Philip Hano & Co.*, all of New York; *Williams & Wilkins Co.*, *W. J. C.*

Dulaney Company, *Herald*, *American*, Baltimore Automatic Addressing Company, all of Baltimore; *Times-Dispatch*, Richmond, Va.; *Mirror*, Altoona, Pa.; *Inquirer* and Geo. F. Lasher, Philadelphia; *Chicago American*, Chicago; *Examiner*, San Francisco; *Examiner*, Los Angeles; *American*, Boston, is almost entirely the product of these machines.

Williams & Wilkins Company, of Baltimore, lost its plant in the great fire. Instead of stocking up with typefoundries' type, it purchased an Automatic Type Machine. It has made within one year between five thousand and six thousand pounds of job type, saved more than the cost of the machine. This is an office with four cylinder presses, three job presses and two Monotypes.

William R. Hearst purchased over \$6,000 worth of type for the *Chicago American* when it was started. When he started the *Examiner*, Los Angeles, his purchase of type was about \$400, the balance was made on an Automatic Type Machine at a saving of over \$3,000.

Two prices have been fixed on the machine: One for use without restriction; the other, a moderate price for the use of it and its product in one establishment only. On the latter basis it will be a profitable investment in offices purchasing annually \$400 worth of type. The direct economy in first cost of type is really minor to the indirect economies. It provides unlimited supplies of type for special emergencies at a nominal cost, which when used need not be distributed, saving that cost; it provides "sorts" at a few minutes' notice at a nominal cost, saving delays and losses through "picking"; it provides new type always, saving time in make-ready; it provides type that you can afford to use on long runs, saving electrotyping; it makes it profitable to keep type standing, again saving electrotyping or resetting. In short, if every pound of type made on this machine cost you as much as you now pay the typefoundry, the machine would still be an advantageous and economical acquisition.



SPARKS ROUND-HOLE MACHINE

To supersede punching machines. It cuts holes from 3-32 inch to size of a half-dollar, in one sheet of tissue or in as many sheets as can be put in a thickness of $1\frac{1}{4}$ inches. It cuts index openings as at 6 in diagram. It occupies nine square feet space, and can be run with one-eighth horse-power. It makes holes in 250 sheets of card-board. It is usually operated by a girl or lad. Holes can be put in after the work has been padded or bound. If a hole has been cut too small, it can be enlarged, discharging the off-cut in the form of washers. Holes can be made in burlap, cloth, leather, etc. The celerity of operator in putting the work to the gauges is the only limit of production. The work does not need to be clamped. It does not

The United Printing Machinery Company has been organized to manufacture and sell machines and appliances to reduce the cost of the production of printing

MACHINERY CO.

NEW YORK, 132 Nassau Street (temporary)

FACTORIES: Chicago — Boston — Plainfield, N. J.

twist or draw the flimsiest paper while cutting in the slightest degree. A firm using five six-gang punching machines can get the same output from one Sparks Round Hole Machine, produce better work and save \$1,100 per year.

SPARKS SLOT-HOLE MACHINE

This machine slots paper and cardboard as shown at 1, 2, 3, 4 and 5 in diagram, 500 sheets of commercial paper at one operation, or a corresponding thickness of cardboard. It reduces cost of production of slots to the absolute minimum, and is a greater economizer in its field than the Round Hole Machine.

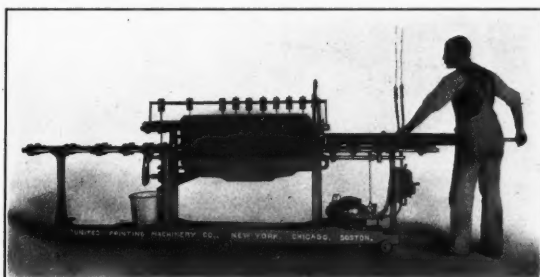
AMERICAN ROLLER-WASHING MACHINE (Crump Patent)

In any printing-office using five or more cylinder presses, this machine is an economy. It is also a great aid to cleanliness in the pressroom. One size only is made, washing rollers from 2 inches to 4½ inches diameter, of any length. It is mounted on casters, and can be driven by a one-quarter horse-power electric motor or by belt.

It cuts out all the cost of rags, waste and benzine. Two gallons of coal oil will wash rollers for eight or ten presses for one week or more. A 60-inch roller, 3½ inches diameter, can be washed thoroughly in twenty-six seconds on this machine. In a large pressroom it will easily save its cost in a year.

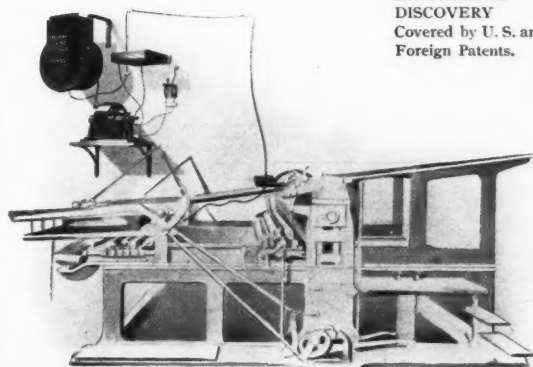
Two gallons of oil is placed in a pail and lifted as wanted by a rotary pump through a pipe underneath the roller and sprayed against the roller, which is carried automatically through the machine. The ink thus loosened by the spraying is removed by balanced scrapers, after which the roller passes over two leather disks, which dry it completely. It is as effective with colored inks as with black inks.

It washes the rollers thoroughly; this is seldom the case with hand-washing. It washes the roller over its entire length equally, which is



seldom done with hand-washing. Experience shows that the washer usually neglects the ends of a roller. The use of oil instead of benzine is an advantage to the roller, as well as an economy to the user, and safer. The rotary motion is beneficial to the roller, and the whole action of the machine tends to keep a soft roller round and true.

We have machines running in the offices of Geo. H. Ellis & Co., of Boston; Sparrell Print, Boston; Livermore & Knight, Providence; U. S. Envelope Company, Worcester; U. S. Printing Company, Brooklyn; Brooklyn Daily Eagle; Braunsworth & Co., Brooklyn; Harper Bros., New York; Stettiner Brothers, New York; Doubleday, Page & Co., New York; S. S. McClure Company, New York; American Bank Note Company, New York; J. C. Blair Company, of Huntingdon; J. B. Savage, of Cleveland; R. R. Donnelley & Sons Co., of Chicago; Robt. O. Law Company, Chicago; W. B. Conkey Company, Chicago; J. W. Sefton Mfg. Company, Chicago; Cleveland-Akron Bag Company, of Cleveland; Buxton & Skinner, of St. Louis, and Morgan & Hamilton, of Nashville, Tenn.



AN ORIGINAL
DISCOVERY
Covered by U. S. and
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CHAPMAN ELECTRIC NEUTRALIZER

Have you accurately estimated what static electricity costs you — in delays, loss of paper, cost of slip-sheeting, loss by offsetting, diminution of speed of presses, difficulty and delay in jogging?

This evil exists in all pressrooms. In many pressrooms minor troubles arising from electricity are so constant that they are accepted as irremovable, and not even complained of. We guarantee to absolutely eliminate all troubles caused by electricity in paper and pressrooms, paper mills, bag factories, woolen, cloth, silk, cotton and plush mills.

During the last four months more than six hundred printing-presses have been equipped. Not one outfit has been rejected. It is in use by the best-known printing concerns in the United States: Butterick, Trow, Harper, Scribner's, Blanchard, Donnelley, Berwick & Smith, Youth's Companion, Ladies' Home Journal, William Green, J. J. Little, Collier, Christian Herald, Robert Gair, Doubleday & Page, New York World, Forbes Lithographic Company, American Lithographic Company, Norwood Press, John C. Winston Company, Williams Printing Company, Methodist Book Concern of New York, Barta, Plimpton Press, and others.

We contract to remove all trouble caused by static electricity in pressrooms, and will quote terms on receipt of the following information: (1) Number, sizes of beds and makes of presses, and (if not in one room) how many in each room, with distance and location of each room from the others. (2) Is building of iron construction? (3) Nature of construction of ceiling and walls. (4) Exact extent of the trouble experienced, and under what conditions trouble is most intense. (5) Is current alternating or direct, stating voltage? In pressrooms where electric current is not available, we can supply electric generator at moderate charge.

WE ALSO MAKE

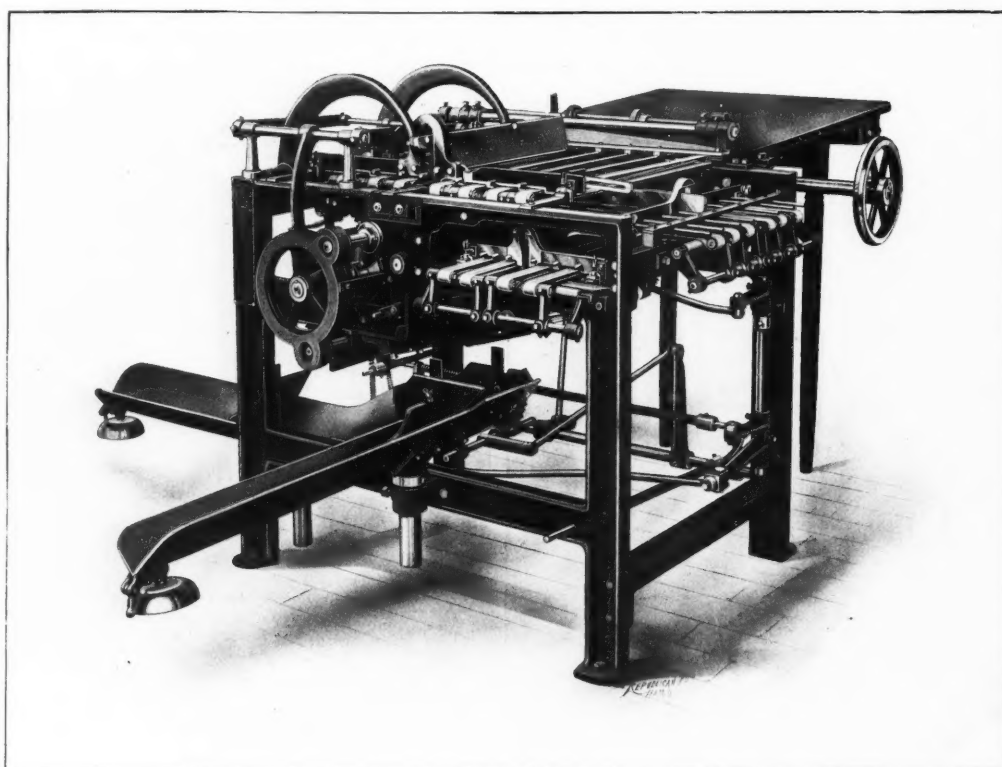
Victor Steel Die Embossing Presses, Steen Power Combined Automatic Punch and Eyelet Machine, Tympalyn to save one-third time of make-ready, Maley Iron Register Block, Iron Equipments for composing-rooms, complete plants for electrotyping, stereotyping and process engraving, the Geo. E. Lloyd & Co. electrotyping and stereotyping machinery, the Lovejoy Company's electrotyping machinery, Nicholas & Stephenson Air Blackleading Machine, etc.

DUX FEEDING MACHINE—We are now building the first ten, for orders in hand.

Orders placed early in April will be delivered in three months. It separates the sheets infallibly by a device that can not get out of order. It costs less to build, and sells for less than any other feeder. On a 60-inch press it takes up only 18 inches extra floor space. The paper pile can be replenished without stopping the feed.

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aid of a
Ventriloquist.



THE DAILY NEWS: DENVER

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clusively in The News.

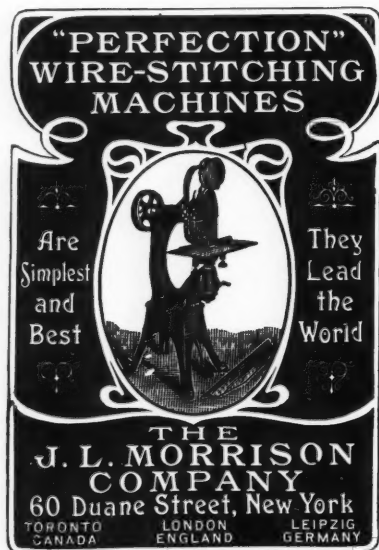
A Business Change.
C. L. Sherman, the "Idetect," who has been running the Sherman Ad. room for the past year and a half, has disposed of his business to the Williamson-Haffner Co., and is now in charge of their art department. "Sher," as he is familiarly known, came to Denver about four years ago. He was claimed by the local press and the readers soon came to know his emphatically distinctive style. Later they discovered that he swung a virile and picturesque pen when he recorded his endeavor to break the long-distance balloon record. But he doesn't like to talk about that. His technical training was had at the Chicago Art Institute, and he jumped into the practicalities of the drawing business with Hearst's Chicago American, a strenuous and decisively valuable bit of culture. Coming back to Denver after a period of work with Hearst's New York American and the Boston Globe, he established the Sherman Ad. room and shortly built up an interesting business, such as exciting clients as the Daniels & Flanner Stores Co. and A. T. Lewis & Son being his loyal customers. There is probably no artist who draws in black and white better known than Sherman.

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The **pioneer** in **one-piece** punches and the leader in all improve-ments in punching machines.

The **fastest** and most **convenient** machine made—capacity of machine beyond capacity of operator to handle stock. Foot and steam power and with individual motor attached.

Every style and shape of punch. To punch at edge or any distance from edge of paper.

From **one** to **six** or **more** clean loose-leaf ledger or round holes punched at **one operation** of the machine.

All punches set at one time by means of eccentric lever.

On Monitor Multiplex Punching Machines, the upper dies of punches run in a **steel box casing, six inches long**. This insures accurate register of upper and lower die.

The **only** punch that will continue to **cut a clean, smooth hole** after years of use.

The **tab attachment cuts all forms and shapes of card index**; the simplest, fastest and best in every respect.

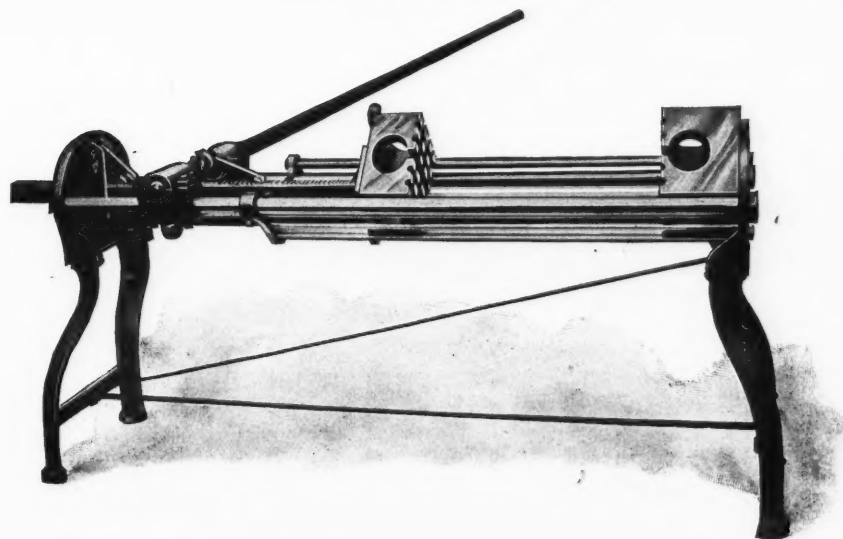
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March 3, 1905

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We find that in putting booklets, memorandum books and that class of work through this machine, they are very much easier to handle at the cutting machine, and then we can tie them up, and the bundles are solid and a uniform size.

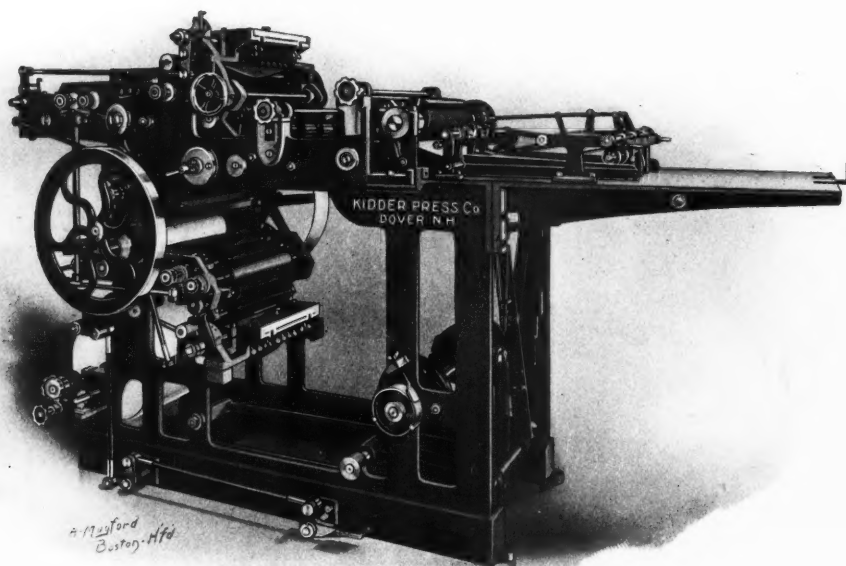
Heretofore, bundles would vary in size in spite of all we could do in tying them up, and the customer naturally thought the small bundle was short count. We find it convenient also in straightening out printed jobs, where by reason of careless make-ready, worn plates, or where the work has too much impression and looks on the back like a washboard. We can put such work through this press and give it a respectable appearance. Yours very truly,

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Write for descriptive circular and price.

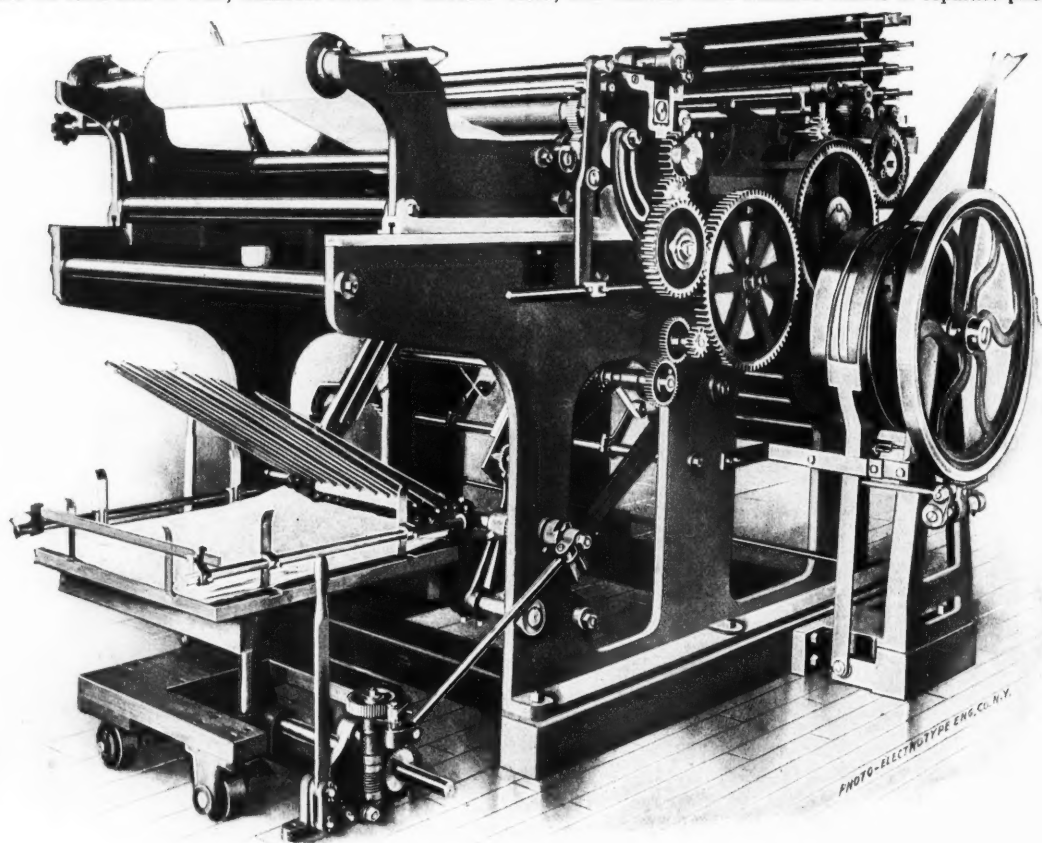
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Prints on each side of web, numbers twice in another color, and delivers each hundred sheets in separate pile.



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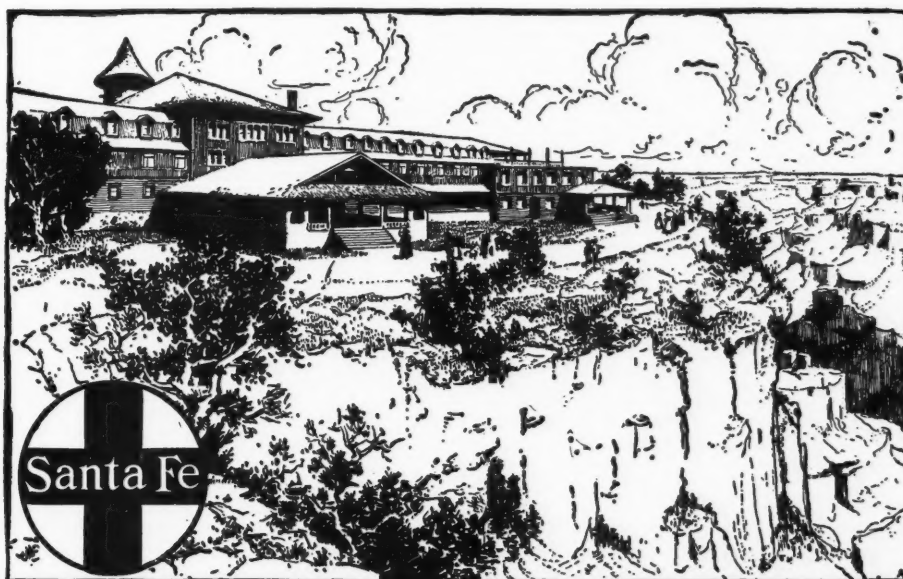
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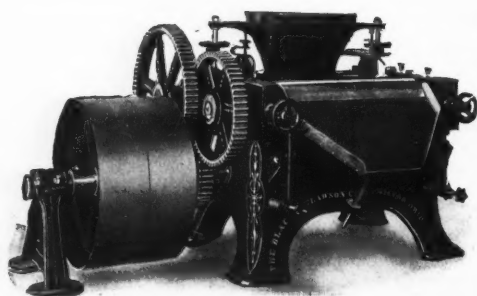
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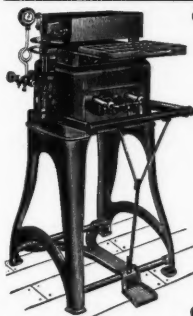
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This Knife has been subjected to a careful test for
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PRICE, POSTPAID, 25 CENTS

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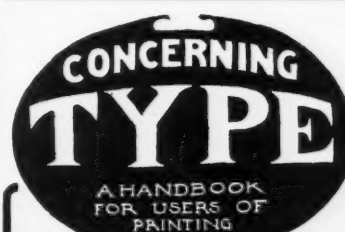
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Because he is better fitted for the trade than any other craftsman.
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Because he has the trade two-thirds learned.
Because it pays a big profit on a small investment.
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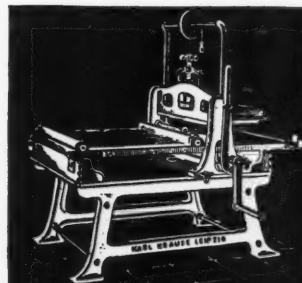
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THE INLAND PRINTER—APRIL, 1905.

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